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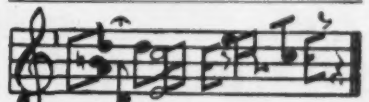
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# MUSICAL COURIER

NEW YORK, THURSDAY.  
November 30, 1916.

## ANOTHER REVIVAL OF GLUCK OPERA

"Iphigenie en Tauride" in the German Version by Strauss, Given at Metropolitan—Reverent, Beautiful Performance in Spite of Slight Scenic Anachronisms

In that same Vienna where the remains of the late Emperor Francis Joseph of Austria now lie in state was born in 1755 the beautiful, wayward and intensely musical princess destined to become the ill fated Marie Antoinette, Queen of France. Fortunately for the musical world, her music teacher happened to be one Christopher Gluck, a good but not eminent musician forty-one years older than herself. When the fair Austrian was installed as dauphiness at Paris, wife of the weak minded Louis XVI and queen of beauty amid the pomp and glory of Versailles, the palace of a thousand mirrors, her thoughts turned constantly to the unconstraint of her free and easy childhood at Vienna. She remembered her old music teacher, Gluck, and summoned him to Paris, or, at any rate, gave him her heartiest support in his musical war against the powerful Italian opera faction headed by Piccini.

In 1774 he produced his "Iphigenie en Aulide," and gave the death blow to all the old French operas. Two years later, in 1774, his most famous work, "Orphée et Eurydice," caused a great commotion among the supporters of the rival schools. In 1776 "Alceste" carried Paris by storm, in spite of those who said Gluck made his singers shriek, that he had no trace of melody, that his harmonies were harsh and rugged, his orchestration noisy, that he himself was, in fact, devoid of talent altogether. Then Gluck gave them "Armide" in 1777, and wrote his masterpiece, "Iphigenie en Tauride," in 1779, his sixty-sixth year.

These works of Gluck are the oldest operas still holding the stage. All the operatic composers of Gluck's period have long since been forgotten, and all the operatic composers that followed Gluck have been more or less influenced by his musical style or his dramatic principles. The lyrical Bach, the epic Handel and the dramatic Gluck are the three giants forming the tripod on which the vast superstructure on modern music securely rests. And there are not wanting those who have considered Gluck the greatest of the three. Berlioz, for instance, called Handel the musician of the stomach and Gluck the musician of the heart. If he had known his Bach he might have called him the musician of the head. But comparisons are now unnecessary. Operas that endure far into the second century need no defense.

The story of Iphigenia was a great favorite with ancient Greek writers and artists. Euripides made her the heroine of two of his plays, and in the Naples Museum is now to be seen a mural painting excavated from the long buried Pompeii, showing that the legend had crossed the Ionian Sea to Italy two thousand years ago. But the version of the play on which Gluck's opera was founded was taken from the French tragedy of Racine, more than a century old when Gluck composed his music. The scene of the opera is laid entirely in Taurica, on the northern shores of the pontus Euxinus. Iphigenia was the daughter of Agamemnon, who was king of Mycenae and Argos. The Mycenaean age in Greece was the archaic period of Greek art, the development of which was arrested for full five centuries by the Dorian invasion. After the Dorian came the Ionian, which was really the delayed flowering of the old Mycenaean art. Yet the temple in the second act of Gluck's "Iphigenia in Tauris" had a portico of Ionic columns on the stage of the Metropolitan Opera House, New York, on Saturday afternoon, November 25. But though the historian of architecture might have been amused, or shocked, to see a Greek temple of the Ionian order of architecture in the archaic period, and in Russia on the Black Sea—for ancient Taurica is modern Crimea—the student of opera knows that Gluck's music is the living art that makes endurable all the absurdities of language, action and costume which accompany it.

The ancient Scythians did not speak Greek, nor did any of the ancients understand French. There was no dramatic crime committed in making Racine's characters sing in German. German would have been as Greek to Iphigenia as French was. But there are purists who object to translated opera texts on principle. And there are others who resent the changes Richard Strauss has made in the German version of "Iphigenia in Southern Russia" presented for the first time to the American public last Saturday afternoon. There was no little comment on the drums, cymbals and trombones so much in evidence. But all this comment displayed the ignorance of the commentators. The two piccolos, cymbals, tambourine, triangle, bass drum, three trombones are all to be found in Gluck's full score of the year 1779, and Strauss has not disturbed the rugged strength of the original. Strauss is far too great an artist to be indiscreet in the presence of an old master like Gluck. The great modern musical architect has only mended the flaws in the ancient pyramid. His hand can easily be detected, and he has attempted no deception. A few woodwind chords here and there strengthen or replace the strings. That is all, or, at least, most of what Strauss has done. There is an unmistakable Strauss section be-

(Continued on page 23.)

### Toscanini Resigns Conductorship

Because of opposition to his insistence on leading the music of Wagner at the concerts of the Royal Academy of

Music (Augusteo) in Rome and the recent demonstration following thereupon, as mentioned in last week's MUSICAL COURIER, Arturo Toscanini has laid down his baton (a habit of his when things do not happen exactly to his liking) and tendered his resignation which was at once accepted. Molinari, who was Toscanini's predecessor as regular conductor of these concerts, has been elected his successor and promises strictly Allied programs.

### MME. DESTINN A "PRISONER"?

Austrian Government Said to Have Refused Passport to Singer

From cabled reports it appears that Emmy Destinn will not be allowed by the Austrian Government to leave that country this winter. No reason is given for the step of the authorities, but rumors say that the songstress, who has taken out first papers for American citizenship, was free in severe criticism of Austria and Germany. Mme. Destinn, as a result of her detention in Bohemia, will probably not be heard in America this season. Dinh Gilly, the Algerian baritone, is an interned prisoner near Mme. Destinn's home.

Charles L. Wagner, her manager, when asked about the detention of Mme. Destinn, stated that he had received absolutely no word from the State Department. He has their assurance that as soon as the State Department knows definitely, they will communicate the information to him.



FIRST HAND PROOF THAT LEOPOLD GODOWSKY HAS JUST BEEN VISITING CALIFORNIA.

### Saenger for Victor Record

It was learned by the MUSICAL COURIER just as this paper goes to press that Oscar Saenger, the vocal instructor, has either signed or is about to sign a contract with the Victor Talking Machine, whereby that corporation will exploit his system of giving vocal instruction by means of the reproducing medium. Mr. Saenger has been at work on this plan and method for several years and now has finished it.

### KUBELIK WRITES A CONCERTO

Other Foreign News Flashes

Jan Kubelik has composed a concerto for violin and orchestra, which is to have its premier public performance in January, 1917, either in Vienna or in Leipzig.

Professor Neisser, the famous physician and dermatologist of Breslau, who died a few weeks ago, bequeathed the sum of 50,000 marks (\$12,500) to the Breslau Orchestral Verein, of which he had been president for many years.

It is reported that Arnold Földes, the cellist, will give up his position as first cellist of the Berlin Philharmonic Orchestra in order to devote himself entirely to the career of a virtuoso.

### Another "Strad" Discovered

The latest Strad "discovery" has taken place in Sacramento, Cal., "according to good authority," as the MUSICAL COURIER correspondent writes. Andrew Carlaw, a stone cutter, years ago learned of the instrument when it was in the hands of a poor man and recognizing the value of it, paid "something like \$1,000 for it." The well known firm of Hill, in London, has recently written Mr. Carlaw asking first chance to bid on the instrument in case he should wish to dispose of it.

## INTERSTATE OPERA OPENS

"Tristan," With Frease-Green, De Cisneros, Jörn, Egenieff, Scott and Marr an Emphatic Success

(By Telegram.)

Cleveland, Ohio, November 27, 1916.

The Interstate Opera Company made its debut this evening at the Dutchess Theatre, presenting Wagner's "Tristan and Isolde," never before performed in Cleveland. Johanna Gadski was unfortunately attacked by a sore throat and an eleventh hour change was necessary, Newton J. Corey, of Detroit, going before the curtain to announce that Rachel Frease-Green would sing Isolde in her place. The good faith of the management in announcing Mme. Gadski was proved by the fact that Gadski herself witnessed the performance from a box. The success of the company was emphatic. Rachel Frease-Green gave a good account of herself as Isolde, and Karl Jörn, who sang the role of Tristan for the first time, covered herself with glory. Eleonora de Cisneros, in capital voice, made a handsome Brangaene. Franz Egenieff as Kurvenal, Henri Scott as King Marke and Graham Marr as Melot were pillars of strength. The orchestra, under the master hand of Ernst Knoch, played the difficult score capably. Loomis Taylor, artistic director, arranged and lighted in a most artistic manner the wonderful new scenery painted by Josef Urban. The performance was a personal triumph for Mrs. C. Stetson Butler, organizer and general director of the Interstate Opera Company, who, amidst plaudits and a parterre of bouquets, was brought before the curtain with her stars time and time again to bow her thanks to the delirious audience which packed the house. The evening can truly be called a most auspicious opening for this new operatic undertaking.

DEVRIES.

### Los Angeles American

Composers' Club Organized

The American Composers' Club held its regular monthly meeting for November in the reception rooms of the Bach School of Music, and there was a generous attendance of composers of this city, several of whose works were given a hearing. The new officers of the club are as follows: James Washington Pierce, president; Ruth May Schaffner, first vice-president; Milcent Virden, second vice-president; Lyle Baas, treasurer; Mrs. R. E. Williams, secretary.

The membership of the club will include only American composers or naturalized Americans, and is the only club of its kind in America. While the club was organized with Los Angeles composers, yet its scope is national and will very soon count upon its membership many noted composers through the entire country. The president is confident that there is a great work to do for American composers in bringing their works to the notice of the American public, and this club hopes to do for the American composers, yet comparatively and totally unknown, all that has been done for the Russian composers by that magnanimous Russian, Mr. Belaieff. American composers interested in this new undertaking are earnestly requested to correspond with the president, 1350 South Figueroa street, Los Angeles, Cal., and obtain detailed information concerning the objects of the organization; for without doubt, branches of the American Composers' Club will be established in many districts through the country as soon as conditions warrant.

### OPERATIC LOSSES

The recent Silingardi opera suspension at New Orleans is followed by the news of the straits in which a traveling English opera company (not Aborn, of course) found itself last week. After opening its season three times, with periods of "watchful waiting" between, the organization stranded finally in Cedar Rapids, Iowa, and then returned to its original starting point, Chicago. The Ellis Opera Company played under the Shriner management in Kansas City, who lost \$5,200, but C. A. Ellis generously donated \$2,000 toward the deficit. The guarantors' loss on the Ellis Opera in St. Louis was \$11,800, although the actual loss was more, but again Mr. Ellis came forward and made concessions to the extent of about \$3,000.

### Bechstein Sells Out in London

Very keen interest was taken in the sale, on November 7, at the Hanover Square Estate Rooms, of the well known piano business of Messrs. Bechstein, says London Musical News. The whole of the business, including the leasehold premises in Wigmore street (together with Bechstein Hall), Little Welbeck street, and Welbeck street, the stock of pianos, and the tuning connection were disposed of in one lot. The purchaser was James Boyton, on behalf of Messrs. Debenham and Freebody, Limited, whose bid of \$282,500 was accepted. Bidding started at \$200,000, and rose chiefly by sums of \$5,000 and sometimes by \$2,500. Twenty bids were registered.

### Inez Milholland Boissevain

Inez Milholland Boissevain, of New York, the well known welfare worker and suffragist and sister of Vida Milholland, the young American soprano, died on November 25, at Los Angeles, after an illness of ten weeks.

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## PLENTY OF MUSIC FOR PHILADELPHIA

Boston-National Grand Opera Season—Bellevue-Stratford Concert—Philadelphia Grand Opera Company's Repertoire—Many Noteworthy Concerts Round Out Musical Week

Philadelphia, Pa., November 30, 1916.

Under the management of Max Rabinoff, the Boston-National Grand Opera Company is at present producing a series of eight operas at the Metropolitan Opera House, this city. The presentations are artistically delightful, musically authoritative and histrionically all that can be desired.

The operas so far staged (Wednesday evening) have been "Andrea Chenier," "Iris," "Hänsel und Gretel," "Cavalleria Rusticana" and "L'Amore dei Tre Re." Thursday, Friday and Saturday evenings and Saturday afternoon will see the revival of "Faust," "Bohème," "Madam Butterfly" and a repetition of "Andrea Chenier."

A partial list of the principals comprises the following eminent vocalists: Messrs. Zenatello, Baklanoff, Mardones, Moranzoni, Ananian, Agnini; Mmes. Teyte, Miura, Villani, Gay and Riegelman. Messrs. Moranzoni and Guerrieri are the conductors. Their work is worthy of decided praise.

The chorus, while not large, is a finely drilled organization, and the work by no means partakes of the rough and oftentimes wooden drill nature that we frequently see and hear.

Large Attendance at First Concert in Bellevue-Stratford Ball Room

At the first concert of a series to be given in the Bellevue-Stratford ballroom, this city, an exceptionally large and emphatically appreciative audience greeted the initial venture. The concert took place Monday morning, at 11.30 o'clock, the assisting artists being Lucy Gates, soprano; Paul Reimers, tenor, and Thaddeus Rich, violinist. The offerings of Miss Gates were given with marked effect, aside from which her pleasing personality added much to the impression created by her singing. The work of Mr. Reimers was equally well received. He possesses a voice of exquisite tonal quality and sings with admirable feeling as well as dynamic balance. Mr. Rich played a movement from Vieuxtemps' D minor concerto and three short numbers with his usual feeling and artistry.

Henry Marston Sings in Witherspoon

Henry Marston, who gave a song recital in Witherspoon Hall on Tuesday, November 14, met with undeniable and well earned success. His voice is one which gives much promise of future greatness on the concert stage; even at the present time, he has reached certain phases of the plane whereon his style and tone production leave little to be desired.

The second half of the program was devoted to a combination moving picture and song cycle, the cycle being the work of Alexander von Fielitz. This portion of the entertainment was exceptionally good, yet in nature it was so new that its offering appealed more as a novelty than a sincere work of art.

Clarence K. Bawden, who assisted Mr. Marston as an accompanist, was heard in a Chopin impromptu and a Liszt etude.

Philadelphia Grand Opera Company Making Strides in the Rounding Out of a Repertoire

The Philadelphia Grand Opera Company, under the managing direction of William H. Rosenbach and the musical direction of Ettore Martini, are diligently and successfully working out the various problems of magnitude and detail that always attend the formation of operatic ventures. So far the chorus rehearsals have proceeded with marked rapidity and smoothness, and the score or more of principals have evinced a decidedly flattering interest in the work as it advances step by step.

It is the announcement of the management that no chorus in the United States will equal the one with which the Philadelphia Grand Opera Company will provide itself. The list of novelties and revivals to be offered follows herewith: "Ruy Blas," by Marchetti; "Karma," by Martini; "Lucia," "Rigoletto," "Aida," "La Sonnambula," "La Traviata," "Gioconda," "Cenerentola," by Rossini; "Cavalleria Rusticana," "I Pagliacci," "Il Barbiere di Siviglia," "Manon," by Massenet; "L'Elisir d'Amore," "Don Pasquale," "Fra Diavolo," "Crispino e la Comare," "La Favorita," "Il Trovatore," "Ernani," "Faust."

Schmidt Quartet Gives Noteworthy Concert

Under the auspices of the University Extension, the Schmidt Quartet gave its first concert of the season before an audience that packed Witherspoon Hall on the evening of November 15. The quartet is composed of Philadelphia Orchestra members: Emil F. Schmidt, first violin; Louis Angelot, second violin; Emil Hahl, viola; William A. Schmidt, cello.

The program rendered was very artistically arranged and enjoyably rendered. Another factor worthy of note is that the quartet seemed to be in thorough sympathy with the audience and vice versa.

The assisting artists on the occasion were Mary Barrett, soprano; Antonio Torello, contra-bass; Joseph W. Clarke, pianist. Ellis Clark Hammann, was the accompanist.

Music Club Presents Kindler and Zeckwer in Joint Recital

Before an unusually large audience, Hans Kindler and Camille Zeckwer gave what proved to be a fine recital at the Ritz-Carlton on Thursday evening of this week. Mr. Kindler presented the sonata in C major of Boccherini

and the sonnet in C major of Rubinstein. Mr. Zeckwer's part in the program as soloist was made up of the large of Chopin, Godowski's "Valse Macabre," and two works of his own composing, "The Chant du Voyageur" and "Scherzo Caprice."

Olga Samaroff Is Heard in Program of Merit at the Academy of Music

On Thursday afternoon, November 16, Mme. Samaroff appeared in the second of a series of concerts to be given in aid of the Philadelphia Orchestra Endowment Fund. The program selected was one of intense interest.

Nicholas Douty in Recital

On Wednesday evening, November 8, Nicholas Douty gave a lecture recital on the "Most Modern French and German Songs." There were no seats vacant on this occasion in Witherspoon Hall, and the audience quickly warmed to the efforts of the lecture-soloist in a flattering manner.

Philadelphia Music Teachers Meet

A meeting of the Philadelphia Music Teachers' Association which packed the Presser Auditorium to the doors, took place on Monday evening, November 6.

Large Convention of Music Clubs

A two day convention was opened in the Bellevue-Stratford by the National Federation of Music Clubs, on Monday November 6.

During the convention the Matinee Musical Club, as a special attraction, presented the famous Flonzaley Quartet in recital.

G. M. W.

Holmquist Recitals

Gustaf Holmquist gave a recital at Paxton, Ill., October 25; appeared as soloist at a concert given under the auspices of the Waukegan (Ill.) Woman's Club, November 3 (a re-engagement); was heard in recitals in Cambridge, Ill., November 8, and November 9 in Burlington under the auspices of the Young Men's Club; November 15 and 16 at Geneseo, and Andover, Ill.

November 19, Mr. Holmquist assisted as soloist at the orchestral concert given under the direction of Arthur Dunham at the Sinai Church, Chicago, and November 24 he sings at the Myrtle Masonic Temple with the Philharmonic String Quartet. A Holmquist tribute follows:

There was a good audience at the Messiah Church last evening to welcome Gustaf Holmquist, who gave the hearers a very enjoyable program in a manner that was all and more than had been expected. Mr. Holmquist is no stranger to Burlington. Local music lovers, who heard him as a beginner and have heard him since are proud of his progress and note with gratification the fact that he has reached a place among the foremost American singers. He was never heard to better advantage than was the case last evening.—Burlington Hawkeye.

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New York Tribune, Oct. 25, 1916.—"His variety of tone color was most praiseworthy."

New York Sun, Oct. 25, 1916.—"He is a musician whose playing is never superficial."

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## Interesting Letter From Robsarte

The matter in the following letter received from Lionel Robsarte, the vocal teacher, affords food for thought and ponderance:

To the Editor, Musical Courier:

In these days, when many European artists are coming to our shores, we hear from the day of arrival their honeyed words as regards our "marvelous artistic progress" and "high professional standards." This tends to deafen our senses, our national pride is puffed up, and we often lose our sense of proportion. That we have not journeyed far as yet was brought sharply to my attention today.

For obvious reasons it is better not to designate too closely. A woman came to my studio from one of our large cities, a city featured in the Musical Courier not so long ago, as "A great musical center." The woman in question had studied abroad and wished to pass over a few roles. In her home city, she had been studying with Sig. X, who was visiting there for a few weeks. She said, "I liked Sig. X very much but every musician in town laughs at him. He's considered a joke."

"What," I exclaimed, "not the Sig. X, surely? He is one of the world's most gifted artists."

"Yes," replied the woman, "he has sung in Europe, I have heard, but you don't suppose we people from Blank City believe what we read in the papers? Why Mr. A, director of the Symphony, said 'that is nothing but a joke; it takes more than a few falsetto top notes to fool the people in Blank City.'"

Photographs, descriptions and my own knowledge of the artist's movements clearly proved that it was not a case of mistaken identity. This man who is yet in his prime, is known throughout the civilized world. He has been decorated by every court in Europe, and is without peer in many formidable roles. This man, to study with whom I myself would consider a privilege, is so laughed at by local musicians, so jeered at by local people with "tuppence ha'penny" mentalities, that a mature woman leaves him to come hundreds of miles to study with me! Ye Gods!

I have seen Covent Garden rocked by salvos of applause at his performances. I went to hear him four times in the same role at La Scala. I traveled across Europe several times to study, as long as my leisure permitted, with one of his instructors. As a painter studies his masterpieces of a Raphael, an Angelo, a Corot—so students, artists and maestros have analyzed, dissected and tried to assimilate the secret of this man's art. And, when, because of unusual conditions abroad, he chooses to spend a few months in an American city, he's "a joke," forsooth, and his voice, which has earned him fortunes, "a falsetto," if you please, to some of our benighted brethren!

I told the young woman, after I had been "brought to," that a Broadway car in front of Hotel Woodward would take her to the Grand Central station, and the first train home would carry her back to a man who had forgotten much more, as regards operatic effect and defect, than I will ever know.

And the MUSICAL COURIER, on whose pages this man's life and activities have been depicted for fifteen years or more (for no current news of operatic importance could have been complete without that), the MUSICAL COURIER could have been had on the news stands of Blank City for the stupendous sum of fifteen cents!

(Signed) LIONEL ROBARSARTÉ.

Hotel Woodward, New York, November 14, 1916.

## Alcocks Win Middle Western Cities

Merle Alcock, contralto, and Bechtel Alcock, tenor, recently completed a successful tour of the Middle West. Everywhere the press was enthusiastic, as witness the appended clippings from the newspapers of Kansas City and Wichita.

Two thoroughly artistic singers who have had all their training in America and are not afraid to sing American folksongs. One could

only wish there were more and better folk music for such singers as Merle and Bechtel Alcock, who have a gift for tunes that haunt the byways.

The favorable impression made by the contralto in her appearance last winter as soloist with the Symphony Orchestra was deepened. Her voice seemed even more uniformly rich—a fresh, free voice,



MERLE ALCOCK,  
Traveler, contraltoing.

BECHTEL ALCOCK,  
Golfer, tenoring.

flexible and sweet, for all its deep, warm color.

"Celeste Aida" brought out the lyric sweetness of Bechtel Alcock's voice and his deep appreciation of sentiment. That he is capable of much fine expression was again shown in the Campbell-Tipton mystery song, "The Crying of Water."—Kansas City Times, October 18, 1916.

Bechtel Alcock is a tenor whose voice quality is balanced delicately between the operatic and the concert.—Kansas City Journal, October 18, 1916.

The feature was the appearance of Merle Alcock, contralto, and Bechtel Alcock, tenor, of New York. The former delighted the audience by the range and sweetness of her tones. Her solo numbers were confined to the lyric, and she displayed a deep understanding of her subjects. Her versatility, for instance, was shown in passing from the classical German Lied to the weird and wistful minor of the Kansas musician, Lieurance, interpreter of Indian melodies. The simple directness of her singing of the folksong, "Nellie Gray," was appreciatively accepted in the spirit in which it was offered, and she received a most insistent encore.

Bechtel Alcock is a tenor of unusual gifts. Almost holding the breath so as to preserve absolute silence, the audience hung upon

his marvelous tone painting of "A Spirit Flower," by Campbell Tipton, which with rare delicacy shaded the exquisite silvery picture. Then, as a climax, came the dramatic and trying "Celeste Aida" of Verdi, in which the seemingly impossible high tone was taken with an ease and clarity which proved a revelation to the hearer.—Wichita Morning Eagle.

## Press Comments on "Operalogues"

Before the Chaminade Club of Hackensack, N. J., Messrs. Hubbard and Gotthelf gave their "Operalogue" recently, and the Evening Record (November 14) said:

Mr. Hubbard's . . . "Operalogues" or Opera Talks are really complete presentations of grand opera as they give all the text and dramatic action—the impersonations of the characters as well as all of the valuable music.

The music was interpreted most charmingly by Claude Gotthelf . . . He is regarded as one of the most gifted of the younger generation of piano players.

In Streator, Ill., the Daily Free Press (November 4) wrote:

In "Falstaff," Mr. Hubbard . . . interpreted all the characters in a wonderful manner. Mr. Gotthelf, finished artist that he is, played two solos, and then followed his splendid musical interpretation to the words and action of the play as given by Mr. Hubbard. The entire entertainment left the audience with the feeling that it had heard something unusual and excellent.

## New Arrivals at the Florio Studios

Clifford Leland Walker, first tenor soloist of the Centenary Methodist Episcopal Church and first tenor of the Arion Quartet of Richmond, Va.; Mary Walker, a gifted coloratura soprano from the same city; Milton Burden, another promising tenor from Aulander, N. C., and Audrey Dennison, well known church and concert singer of Toledo, Ohio, are now studying with Mr. Florio, the prominent voice specialist and coach of New York City. Miss Le Grande, formerly prima donna of "Princess Pat" and with the "Century Girl," now playing at the Century Theatre, is studying with Mr. Florio for opera.

## Musical Art Society Concerts Announced

The Musical Art Society enters upon its twenty-fourth season with two concerts in Carnegie Hall, New York, on the evenings of December 19 and March 20. Frank Damrosch, director, has arranged two interesting programs. The books are now open for renewal of subscriptions, and after November 30 new subscribers will be taken care of at the office of the Musical Art Society in the Aeolian Building.

## Great Artistic Success for Meta Reddish New Orleans

MAGNIFICENT IMPRESSION CREATED AT DEBUT IN "LUCIA DI LAMMERMOOR" CONFIRMED BY FURTHER TRIUMPHS IN OTHER ROLES

The following press comments testify to the brilliant success of the American Coloratura Soprano, Meta Reddish, now appearing at the French Opera House of New Orleans with the Silingardi Italian Grand Opera Company

## NEW ORLEANS AMERICAN.

"RIGOLETTO" RECEIVES NOTABLE REVIVAL AT FRENCH OPERA.

MISS REDDISH AGAIN HOLDS AUDIENCE ENRaptured BY HER SUPREME VOICE—PICCO SHOWS HIMSELF TO ADVANTAGE—OTHER ARTISTS PERFORM EQUALLY AS WELL.

(By J. M. S.)

"Rigoletto," prime favorite with our opera goers, received a notable revival last night due to the art of Miss Reddish, American singer supreme.

The immortal Verdi could never have desired a more perfect Gilda than that of Meta Reddish. In appearance the charming prima donna is ideal for the part of Victor Hugo's celebrated heroine and from a vocal point of view, it seems that the role was really created for her.

## RENDERS DIFFICULT ROLE.

No more exquisite singing has ever been heard on the stage of the French Opera House than Mlle. Reddish's rendition of the difficult "Caro nome." Every note seemed a pearl and her phrasing was superb. The audience accorded the artist a deserved ovation. In the more dramatic passages of the third and last acts, Miss Reddish left nothing to be desired. In the famous quartette, the singer's voice soared above the ensemble in a highly effective manner.

In a word, Meta Reddish's extraordinary gifts easily entitle her to the position of America's greatest coloratura soprano.

The entire role was given in a manner not heard here in years.

THE TIMES-PICAYUNE, SUNDAY,  
NOVEMBER 5, 1916.

Much was expected from the talented young artist from the excellent reputation which had preceded her to New Orleans, and the expectations were thoroughly realized. Mlle. Reddish proved herself to be a consummate artist and her rendition of the exquisite passages of the score was possibly never excelled in New Orleans.

## THE NEW ORLEANS ITEM.

REDDISH SCORES IN "RIGOLETTO." PERFORMANCE AT FRENCH OPERA SHOWS WELL BALANCED CAST IN VERDI MASTERPIECE.

(By Harry B. Loeb.)

A highly interesting performance of "Rigoletto" was given Saturday night at the French Opera by the Silingardi Opera Company. The offerings of this organization have thus far been very pleasurable with promises of several more performances of real merit.

"Rigoletto" still holds a charm for those who love pure, inspired melody, and the old score, interpreted as well as it was Saturday night, proved itself vital enough to evoke spontaneous bursts of applause. It does not take a seer to predict that this impassioned work of Italy's grand old master will be pulsating with life when many of the so-called masterpieces of this generation will be utterly superannuated.

Miss Reddish shone to splendid advantage in the "Caro nome" aria, which she sang with charming limpidity of tone and exquisite phrasing. This young American should be very grateful to the gods for the combination of gifts they have bestowed upon her, for, in addition to a voice of remarkable compass, a beautiful quality, she has intelligence, a fine artistic sense, and what is by no means an un-consequential asset—physical attractiveness. Miss Reddish was warmly applauded after her solo in Act II, and with Mr. Picco, was given an ovation after the final duo in Act III.

THE TIMES-PICAYUNE, SUNDAY,  
NOVEMBER 5, 1916.

"RIGOLETTO," AS SUNG BY ARTISTS, ENTHUSES LOVERS OF THE OPERA.

OPERA WEIGHTED WITH SUPERB TRADITIONS SUFFERS NOTHING IN COMPARISON WITH PERFECTION OF THE FAST AND ASSEMBLY HAS SPASMS OF DELIGHT.

Evidence of the artistic excellence of the Silingardi Opera Company accumulates with each performance. Last night "Rigoletto," an opera weighted with superb traditions till every singer must suffer comparison with perfection, was sung so that the assembly had spasms of delight.

The voices to arouse such enthusiasm were primarily Signor Millo Picco in the title role, and Miss Reddish as Gilda, but in their way Madeleine, Sparafucile, and even the minor roles were eminently satisfying.

Miss Reddish was in excellent voice and electrified the assembly with a volunteer cadenza added to the "Caro nome" solo that reached F above high C. It was, as a former opera star in the assembly called it, a "superhuman vocal effort."

## THE NEW ORLEANS ITEM.

"LA TRAVIATA" SHOWS SKILL OF MISS REDDISH.

CRESCENZIO AND PICCO SING WELL IN RUDELFO AND GERMONT.

(By Harry B. Loeb.)

"La Traviata," sung last night at the French Opera House, proved to be one of the Silingardi company's best performances.

The role of Violetta was allotted to Meta Reddish, that charming singer who has given great pleasure in opera, wherever she has appeared. No doubt, Dumas' heart would have rejoiced to see his heroine impersonated by so dainty a little artist. Miss Reddish looked like a painting of one of the old masters in her various gowns which may be rightly qualified as exquisite. But she did more than merely look the part. She acted it and sang it with a depth of feeling that carried conviction.

NEW ORLEANS AMERICAN, SUNDAY  
MORNING, NOVEMBER 12, 1916.

"SONNAMBULA" GIVES SCOPE TO MISS REDDISH'S VOICE.

Due to lack of the coloratura soprano, a voice which, in its true meaning is rapidly growing scarcer every year, those delightful operas of the old school are so seldom given that it is but a matter of time before they will be scarcely known.

The peculiarly attractive and wonderfully true voice of Miss Reddish is one of the very few, possibly the only real American voice that can do justice to this very light music so as to make it attractive.

She seems particularly fitted by nature to keep alive the works of this school. "Sonnambula" is an opera that is seldom given a proper rendition, but last night, music, character, acting were most charmingly blended by this dainty artist.

NEW ORLEANS AMERICAN, FRIDAY  
MORNING, NOVEMBER 10, 1916.

MORE TRIUMPHS TO MISS REDDISH IN GRAND OPERA.

LEADING SOPRANO AND WHOLE COMPANY IN SILENT PRODUCTION OF "TRAVIATA."

(By J. M. S.)

Each appearance of Miss Reddish in grand opera is an artist treat of the highest order. Her efforts last night in "Traviata" was an interpretation not soon to be forgotten. The singular clarity of her voice, with its extreme musical timbre, and sureness of tone enable her to do great justice to Italian music.

She re-enactuates the lovely but unfortunate Violetta. Besides nature has endowed her in addition to her musical gifts with a delicate body that fits the character better than the ample person of most operatic stars.

## INTERPRETATION EXCELLENT.

Her interpretation was excellent. Her art was shown at its best in the waltz song of the first act.

Miss Reddish will leave an enviable impression on our local stage. It will be lasting.

THE TIMES-PICAYUNE, SUNDAY,  
NOVEMBER 12, 1916.

"SONNAMBULA" NEVER BETTER SUNG THAN BY THE SILINGARDI COMPANY.

META REDDISH SCORES ANOTHER ARTISTIC SUCCESS.

As sung at the French Opera House Saturday night, Bellini's "Sonnambula" was never heard to better advantage or brought out with more dramatic force and tuneful coloring.

Few operas contain more really appreciable melody than "Sonnambula," and while the score demands capable artists in its successful rendition, the even sweep of the music is such that "the concord of sweet sound" is evident even to the uneducated ear.

While the opera did not draw anything like the audience it deserved, it nevertheless afforded Miss Reddish the opportunity of scoring another convincing triumph expressed in the enthusiastic applause, and prolonged insistence for encores. Her wonderful coloratura soprano voice, of a pure, silvery sweetness, was at its best Saturday night, and she received four curtain calls at the end of the first act, and in the entablature of the last act rose to great heights of operatic achievement.

## THE CHERNIAVSKYS' WORLD TRAVELS

Being the Experiences of Leo, Jan and Mischel Cherniavsky and Howard Edie

## [A QUEER CUSTOM IN CHINA]

By Howard Edie

From Singapore, "The Gateway of the East," where people of all nationalities, of all castes, meet, forming a multi-colored picture of interesting Oriental types, we reached Shanghai via Hongkong. The conditions existing in Shanghai have varied very little for several thousands of years. One of the great attractions, "The Willow Pattern Tea House," built on a small lake, we reached by a series of bridges running at all angles. The purpose of the zig-zag design was intended, so says the legend, to deceive evil spirits, who the superstitious Chinese of the past imagined could only move in a straight line like the hippopotamus.

Before arriving in Shanghai we discovered, in a somewhat tragic manner, a queer custom of the Chinese and its evil results. One of their sacred books teaches—or maybe it is one of their laws—that, should anyone save a drowning person, the life saved belongs to the rescuer, and henceforth must be supported by the latter. We had an opportunity of seeing the effect of this teaching upon the semi-dormant mind of the coolie. As our vessel sailed into the harbor at Hongkong, Mischel Cherniavsky's attention was attracted by an unusual tumult; he jumped to the porthole, looked out just in time to see a heavily laden vessel piercing the side of a boat (containing a score or so of coolies) which immediately began to sink, throwing her occupants into the water. Cherniavsky, astounded at those who caused the tragedy making no attempt to rescue the victims struggling in the water, shouted frantically at them to save the drowning men. For a moment or so his strenuous appeal, or rather his voluminous command, seemed to have little effect, but eventually the force of his verbal bombardment appeared to arouse the dull minds of the coolies. They hesitatingly, and almost unwillingly, obeyed and dragged the half drowned men out of the water.



IN HONGKONG HARBOR.

"Mischel looked out just in time to see a heavily laden vessel piercing the side of a boat."

Concert Direction M. H. Hanson  
announce that the dramatic soprano

## MME. CHRISTINE LANGENHAN

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languages. Oratorio, Lieder,  
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It is not by such incidents though, that we must judge the land of the celestials. The vast dormant country is waking up, and when she has organized her forces, a new world problem will come into existence, a problem that will set Occidentals thinking. What an army she could build up! The Russians under arms a year ago were eight millions—the largest army any nation up to then has mobilized; but some day we shall see something on a larger scale, and that in this sleepy old China. She is yawning and stretching herself like a huge monster. Soon she will awaken from her lethargy; from her "Kali-Youg," her sleep of centuries. The reaction will come and the pendulum of military might will probably swing in her direction like the final flicker of a candle ere it burns itself out; for the Chinese are doomed to extinction like their predecessors, the Lemurians; but they will give a final national kick before departing.

China is realizing that the presence of Christian missionaries on her land is something of an enigma; that their own ethics, religion and philosophy are in no way inferior to the Europeans'. She is being influenced by Japan, and also by that recoil from European civilization which is now being experienced in Japan—Japanese renaissance is a reality; how it would have delighted Hearn had he lived to see it. The Japs have reverted to their own ways—their love of the beautiful compelled this. They are now assimilating only what they consider worthy of imitation in European civilization.

China will discover when she awakens, that her moral standard, theoretically and in its expression, is even higher than that of the Occidental. The insistence on the law of righteousness than the Christian doctrine of vicarious atonement. In short, it is ethically a loftier teaching, more intellectual, more scientific and more in harmony with a highly spiritual conception of the Divine plan.

Of all the nations who have more or less aggressively planted themselves down upon the soil of the mild oc'lestial, imposed themselves upon her, the British and Americans are probably the most favored. Among the thinkers in China, Western ethics and religion are tolerantly passed

by with a shrug of the shoulders; but our history is inspiring, impelling, and directing her political and economic life into new channels. The evolution of our free institutions, popular representation, our encouragement to individualism, our free press, our industrial organization, is moulding advanced thought in China which some day will blossom into public opinion.

But the dramatic moment that would startle the world—give new strength to Asian life—make China sit up and rub her eyes, would be the entry of a million armed Japanese into the European embroglio, perhaps through Serbia. That would be the final challenge to the color barrier raised by America, Canada and Australia, and the throwing off of Japan's European tutelage; the assertion of her power and capacity and her claim to be one of the few great world powers.

Perhaps Europe will wake up some day in the distant future and find that the pendulum of World-Empire has swung to the East; but when that Empire searches for a land whereon to build its capital, it will, if it has discrimination, choose India. History repeats itself and the writing is on the wall for all who will read. Beaconsfield's dream may yet come true. It would be like a fairy tale. We Aryans for thousands and thousands of years have traversed India, Persia, the Caucasus, Arabia, Egypt, Africa, Europe, Australia and America. We have built up and knocked down in our travels many republics and empires, and should we in the end return to our real home, India, to build our final grandest empire, what a home coming it will be! India, the most beautiful and inspiring of all lands—India, gorgeous India, the Motherland of our race.

### Coloratura Prima Donna of the Interstate Grand Opera Company Arrives in Cleveland

Yvonne de Tréville, coloratura soprano, arrived in Cleveland early Monday morning, November 20, to continue rehearsals with the Interstate Grand Opera Company. Mlle. de Tréville's opening performance was announced to be in "Pêcheurs de Perles," November 28. The role of Leila is one in which the prima donna has scored some of her greatest successes in Europe.



# LEGINSKA

"The Paderewski of Women Pianists."—Paul  
Morris, in the New York Herald, November, 1916.

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## "THE MASTER INTERPRETER"

(In English)

"Not a syllable was lost and the book of words was entirely unnecessary."—*Leonard Liebbling.*

# PERCY HEMUS

Annual Carnegie Hall Recital a Victorious  
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WINS NEW YORK CRITICS WITH BEWITCHING BEAUTY OF VOICE

COMMENTS OF NEW YORK CRITICS ON  
FOURTH ANNUAL RECITAL OF  
AMERICAN SONGS, AT CARNEGIE HALL,  
NOVEMBER 20, 1916,

BY

"AMERICA'S BARITONE,"  
PERCY HEMUS,  
"THE MASTER INTERPRETER."

N. Y. Evening World,  
Sylvester Rawling:

Percy Hemus, "America's Baritone," whose voice is appealing and whose interpretative gifts are RICH AND RARE, gave a recital at Carnegie Hall last night.

AGAIN Mr. Hemus showed courage in presenting a programme of all-American compositions.

AGAIN he earned praise by his discrimination in the selection of songs.

AGAIN he won the applause of a large and DISCRIMINATING audience.

Mr. Hemus, helped by his sympathetic accompanist at the piano, sang songs by a galaxy of American composers that may startle some unthinking music lovers, and at any rate, will demonstrate that their works demand a hearing.

N. Y. Evening Mail,  
Sigmund Spaeth:

Percy Hemus is "AMERICA'S BARITONE." He has given himself unreservedly to his country. When he steps out on the concert stage his broad, high-born chest and his white-gloved, wide-spread hands seem to say, "Take me, America, I am thine." In addition to his spirit of generosity, however, Mr. Hemus possesses a really beautiful voice, and when he forgets his little affections and exaggerations, shows an UNUSUAL GIFT OF INTERPRETATION as well.

N. Y. Times:

He is a singer equipped with a fine baritone voice, as he has made known before. . . . The composers for whom he is making artistic propaganda would have to go far before they would find a better exponent.

N. Y. Sun:

Mr. Hemus sang with sympathy, good diction and much dramatic fervor. His accompaniments were well played by Gladys Craven.

N. Y. Evening Sun,  
W. B. Chase:

Sixteen American composers' songs, with more variety of selection and more flexibility of voice than in three years before, Percy Hemus, baritone, almost persuaded a Carnegie Hall audience last evening to hear America first, last and all the time. His house wasn't asked to sit for a flashlight photo-

graph, as happened last season. Mr. Hemus didn't emulate the statesmen who "kept us out of every war but the boudoir." He was proud to sing war songs, Burleigh's "Ethiopia Saluting the Colors" and John Philip Sousa's "Boots" of tramping infantrymen. It was a world of change from Burleigh's "Deep River" to MacDowell's "Through the Meadow."

N. Y. Tribune:

Mr. Hemus has a voice of power and beauty. . . . A metropolitan audience is today little impressed with a final tone held for an inordinate length. Mr. Hemus is too fine a singer to have recourse to such methods. Some of his songs were excellent. Mr. Hemus was warmly greeted by his audience.



Second New York Recital of the Season, Aeolian Hall, December 1, at 8:20. The Masters' and Modern Songs in English

Secretary, HEMUS-STUDIOS  
152 West 58th Street New York

**Zatella Martin Scores at the Malta Royal Theatre**

A perusal of the appended notices will give an idea of the extent and genuineness of the successes that Zatella Martin, soprano, is scoring at the Royal Theatre of Malta. As is well known, Miss Martin is a pupil of Mme. Valeri and received her operatic training exclusively in America with that distinguished New York vocal teacher.

The notices:

**"FAUST."**

Zatella Martin as Marguerite once again showed herself endowed with a sweet and flexible voice very well suited for the part she sustained and to possess a very fine method of singing. She deservedly evoked loud and prolonged applause from the entire audience in the difficult "Jewel Song" which she rendered with exquisite taste and feeling and in all the other salient points.—Malta Daily Chronicle.

Zatella Martin took on her young shoulders the heavy burden of impersonating the principal part of Marguerite; and with rare strength she carried it through to the admiration of all. She displayed to great advantage her rich sweet voice and charmed one and all by the truly artistic manner in which she sang the beau-

tiful music while she displayed remarkable dramatic power in her acting.—Malta Herald.

**"PAGLIACCI."**

Signorina Martin made an excellent Nedda, revealing herself a splendid singer. . . . She faultlessly rendered the ballata, evoking a storm of applause.—Malta Daily Chronicle.

Another feature of the performance was Miss Martin's beautiful and artistic rendering of the "Bird's Song."—Malta Herald.

**"SEGRETO DI SUSANNA."**

Zatella Martin, who impersonated the naive Susanna, acted with such gracefulness and sang so sweetly as to win the general admiration. She displayed to full advantage her sonorous voice, showing great musical abilities, which the audience were not slow in acknowledging by spontaneous applause. On the whole, her impersonation of Susanna can be qualified by a single word: exquisite.—Malta Herald.

Zatella Martin, by her exquisitely sweet voice and faultless manner of singing as well as by her delightful acting, was in a large measure responsible for the success. She was loudly applauded throughout, and had the opportunity of giving us just a taste of her uncommon abilities as an accomplished pianist in the piano solo which she executes with great skill and delicacy.—Malta Daily Chronicle.

Miss Martin, . . . displayed a very pleasing and sonorous voice, well balanced in all registers and of a very extensive compass. She gave evidence in her method of singing, of a high musical training, her voice emission, pleasing and artistic shading being faultless. She displayed genuine pathos and great feeling in her singing. . . . Great praise is due to Miss Martin for this satisfactory impersonation of a role which is full of difficulties. . . .—Malta Herald.

**"TRAVIATA."**

Miss Martin is a jewel of the lyric art. She possesses an even, ringing voice, perfectly true and of beautiful quality in all its

registers. Her method of singing is faultless; she can act; and in spite of her American nationality she can pronounce the Italian language wonderfully. She was warmly applauded and greeted with shouts of brava after the aria of the first act, the duet with the tenor. The "sempre libera" was accorded an ovation the equal of which has seldom been seen in the past at the Royal Theatre.—Il Risorgimento. (Translation.)

**Popular Soprano Going South**

Zona Maie Griswold, soprano, is just closing a busy season of work in New York, and will leave the latter part of November for a tour of the Southwest. The most of her concertizing will be in the State of Texas, where she



ZONA MAIE GRISWOLD,  
Soprano.

is a great favorite. Her first stop is at St. Louis, on November 29. On December 5 she will appear in concert at Fort Worth, Texas, where she will also be the soloist with the Apollo Chorus in Mendelssohn's "Hymn of Praise." On December 12 Miss Griswold will make her third annual appearance at Grand Saline, Texas. The entire house was sold out the first day that the tickets were put on sale. At these concerts she will be accompanied by Wilfred J. Marsh of Fort Worth, whose latest song, "April in Arcady," has been sung with success by Miss Griswold in recent concerts.

**Elsa Lyon to Make Records**

Elsa Lyon, dramatic soprano, has completed arrangements to make records for a talking machine company, of Newark, Ohio. Miss Lyon's test records were very beautiful, retaining all the lovely, rich qualities of her voice and the artistic interpretation of the singer. Miss Lyon has also made some good duet records with Elizabeth Schiller, soprano, in which the blending of the voices is unusually pleasant. Both Miss Schiller and Miss Lyon have a number of European successes to their credit. Miss Schiller is winning new laurels in Chicago at the present time, while her companion in art has become very popular with the music lovers of New York city, where she maintains a studio.

**Dudley Buck Artists Give****Delightful Hour of Song**

A delightful hour of music with artist-pupils of Dudley Buck was enjoyed at the Buck studio in Aeolian Hall, New York, recently. Marie Morrisey, contralto, and Edgar Schofield, baritone, united to give a program which opened with two duets, "Break, Diviner Light" (Allitsen) and "It Was a Lover and His Lass" (Walthew). Miss Morrisey's splendid contralto voice was heard to advantage in Italian, French, German and English songs by Haydn, Buzzi-Peccia, Hüe, Grieg, Hildach, Rogers, Hueter, Griffes, Samuels and Coleridge-Taylor. Mr. Schofield's groups included "Bois epais" (Lully), "Die Post" (Schubert), "Aufenthalt" (Schubert), "Song of Steel" (Spross), "Deep River" (Burleigh), and the "Bedouin Love Song" of Chadwick. Elsie T. Cowen at the piano did her usual excellent work as accompanist.

**Abraham Haitovitch Recital**

The American debut of Abraham Haitovitch, the blind Russian violinist, took place on Sunday afternoon, November 19, at Academy of Music, Brooklyn.

Mr. Haitovitch possesses much talent. He appeared to good advantage in the following carefully selected program: Concerto in E minor, allegro molto appassionato—andante—allegro molto vivace (Mendelssohn); chaconne, for violin alone (Bach); "Souvenir de Moscou" Wieniawski; "Serenade melancolique" (Tchaikowsky); "Perpetuum mobile" (Ries); "Liebesfreud" (Kreisler); "Zephyr" (Hubay); "Zigeunerweisen" (Sarasate). Jacob S. Lasdon accompanied.

**LENA DORIA DEVINE**

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## ST. LOUIS SYMPHONY PLAYS KROEGER'S "LALLA ROOKH"

**Crowded House Likes Local Composer's Work—Jean Cooper, Soloist—San Carlo Gives Value Received—Marie Ruemmeli's Recital—Cadman's Program—Frances Ingram With Woman's Club—School Pianists Heard**

The first Sunday "Pop" concert of the season was given on the afternoon of November 12 by Max Zach and his eighty men at the Odeon, to a crowded house. Jean Vincent Cooper, contralto, sang, with orchestral accompaniment, the aria "O Don Fatale" from "Don Carlos" by Verdi and a group of German songs. Miss Cooper has a voice of unusual quality and richness and was well received by the audience, causing her to repeat her encore "The Fairy Pipers" by Brewer. The most pleasing number by the orchestra was the suite "Lalla Rookh" by E. R. Kroeger, of St. Louis. This set of orchestral tone pictures is based upon Thomas Moore's famous poem, "Lalla Rookh," replete with oriental coloring and mysticism. The titles are suggested by several scenes in the poem "Cavalcade," "Dance of the Girls of the Pagoda," "Wedding Festival." Mr. Kroeger has written many kinds of music, being one of the very few Americans who have published fugues and had them accepted by some of the leading schools of Europe. The "Lalla Rookh" suite was composed in the summer of 1902, when Mr. Kroeger was spending his vacation in Colorado. It was first performed at the St. Louis World's Fair in Festival Hall. It has also been given by the Thomas, Damrosch and Boston Festival orchestras.

### Gallo's San Carlo Singers End Opera Season in St. Louis

The San Carlo opera season came to a successful end here Saturday evening, November 11, at the Odeon with a packed house as usual. The St. Louis Republic says of Impresario Gallo and his forces: "This organization is just what it pretends to be, no more and no less. It gives to every purchaser of a ticket value received. There is a spirit of honesty and sincerity in the whole organization that has made for it thousands of friends in the cities it has visited and that is sure to make it a great many more. Mr. Gallo provided special rates for teachers and pupils, which brought the eleven performance within the compass of everybody's pocketbook."

### Marie Ruemmeli's Initial Piano Recital in St. Louis

Rubinstein's concerto, D minor, and Grieg's concerto, A minor, were the two big numbers chosen by Marie Ruemmeli for her introductory St. Louis piano recital at Sheldon Memorial Thursday evening, November 9. Miss Ruemmeli, a St. Louis girl, has had the advantage of excellent American training augmented by four years abroad under Da Motta, Consolo and Philipp. Miss Ruemmeli has a great degree of artistic ability, power, fine personality, an impeccable technique and a marvelous memory. She was recalled to the stage again and again. Mrs. C. J. Luyties played the second piano parts and Eula Dawley, dramatic soprano, who appeared here in her own recital last season, sang most beautifully a group of German Lieder. Miss Dawley, too, received her share of applause. Misses Ruemmeli and Dawley will give joint recitals in St. Louis December 7 and January 4 to be followed by a tour of the East and South and will no doubt repeat their European successes.

### Charles Wakefield Cadman and Princess Tsianina

Charles Wakefield Cadman, American composer and authority on Indian folk song, with the Princess Tsianina, Indian mezzo-soprano, appeared in a program of Cadman compositions and the "Indian Music Talk" at the Wednesday Club, Thursday morning, November 9, under the auspices of the Morning Choral Club. It was a most unique and interesting program. Mr. Cadman played a group of his piano solos, talked entertainingly about Indian music, musical customs and instruments, such as the native drums, rattles, flageolet, etc., while the Princess Tsianina, Red Feather of the Oklahoma Creek tribe, in white dress in attire, beads, a red feather in her hair, etc., sang in a dramatic manner Mr. Cadman's songs, "From the Land of the Sky-blue," "The Moon Drops Low," "At Dawning," etc. She had to repeat "Her Shadow" (Ojibway canoe song) and responded to encores after each group.

### Elizabeth Cueny Presents Frances Ingram

At the St. Louis Woman's Club, Frances Ingram, of the Chicago Grand Opera, gave a song recital to a large and cultured audience pursuant to Elizabeth Cueny's series of Friday morning musicales. Miss Ingram in splendid voice submitted songs from classic as well as modern composers and had to repeat the final number of

each of the five groups. After the recital the many society ladies congratulated Miss Cueny for engaging this gifted American contralto.

### Kroeger School Piano Recital

Twenty-two piano students of studio 27 of the Kroeger School of Music, gave a delightful recital Saturday afternoon, November 11, to a very large audience.

M. B. D.

## MILWAUKEE

The first week of November gave Milwaukee a splendid program of musical experiences, and a delightful performance by the Pavley-Oukrainsky ballet. The ballet was marked by individual episodes that were thrilling in the work of Oukrainsky, Pavley, Mlle. Ludmilla, and Mlle. Dykema.

Then came Rudolph Ganz, with his masterful art, presenting a program varied, and admirably adapted to the exposition of his technique, and great breadth of understanding. Primarily an artist of the intellectual type, Mr. Ganz is also wonderfully satisfying emotionally, so all developed, in fact, as to greatly deserve his position among the most eminent artists of the world.

Karl Jörn sang Monday evening, the 6th, giving the most beautiful song recital Milwaukee has heard in many and many a day. These three attractions were made possible to us by the efforts of Zillah Hobdey, our newest

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impresaria. Her choice of artists is certainly good; she deserves encouragement.

### Mrs. Beach and Adelaide Fischer With Local Societies

November 2, the Arion Club and Cecilian Singing Society gave their first concert of the season, assisted by Mrs. H. H. A. Beach, and Adelaide Fischer. The concert was the most successful given by the clubs in several years.

### MacDowell Club Notes

The MacDowell Club opened its new season with a reception, at the Athenaeum, Tuesday evening, October 24. There was a musical program given by Richard Davis, baritone; Hestor Adams Nisen, soprano; and Janet Newton, pianist. Mr. Davis is a Wisconsin son of marked talent. After studying several years with Frederick Carberry, of this city, he went to Paris, spending two years under Jean de Reszke's tuition and making fine progress in operatic work and French songs.

Mrs. Nisen is the fortunate possessor of a well placed voice, with a decidedly beautiful tone quality. Mrs. Nisen is an exponent of the instruction methods of Eolia Carpenter, head of the vocal department of Milwaukee-Downer College. During the years of her association with the college, Miss Carpenter has enjoyed the grati-

fication of seeing her department grow in extent and importance, both in school and city, until her work is a well established factor in our musical life.

The club has published its intention of establishing three scholarships under the auspices of the club: one in voice, violin, and piano, of \$75 each, to be awarded to the most talented pupils of Milwaukee teachers. The judges are to be prominent musicians who do not live in the city.

Its fortnightly programs began on Tuesday morning. The program was the most pretentious the club has given, and created much enthusiasm.

### Tuesday Club "President's Day"

The Tuesday Musical Club opened its season October 24 with "President's Day," in the home of Mrs. John LeFeber.

W. W. C.

## PITTSBURGH

A very enthusiastic audience greeted Frieda Hempel, Metropolitan Opera soprano, when she appeared at the second Heyn recital in Carnegie Music Hall, Friday evening, November 3. Mme. Hempel's program emphasized her versatility throughout. Many encores were demanded and granted.

Thursday evening, November 9, a community concert was given in the South Avenue Methodist Episcopal Church of Wilkensburg, by May Marshall Cobb, soprano; Astrid Yden, harpist; Henry Parsons, tenor, and Elmer Zoller, pianist. These artists are all from New York, and gave a most enjoyable evening's concert.

While May Marshall Cobb and Elmer Zoller are former Pittsburghers, they are not heard here so often as in the years past, and it was a pleasure to hear them again.

### Anne Griffiths' Pupil Sings With Russian Symphony

Rebecca Hepner, an advanced pupil of Anne Griffiths, was especially engaged by Modest Altschuler, conductor of the Russian Symphony Orchestra, to appear at the Saturday afternoon concert at the Exposition, Saturday, October 14. Mrs. Hepner was engaged after singing only a few bars of an aria for Mr. Altschuler, who is reported to have said, "You have a beautiful voice and can sing for me." Mrs. Hepner sang an aria from "Aida" which she rendered in dramatic as well as artistic style. Her voice was clear and mellow, filling the large auditorium to the farthest corners without any effort on the part of the singer. Mrs. Hepner received most hearty applause, and was recalled many times.

H. E. W.

### Joseph Malkin, Cellist, a "Master of His Instrument"

Joseph Malkin, cellist, began this season's concert tour in Manchester, N. H., October 19.

"Joseph Malkin . . . was all the time master of the instrument, which under his mastery interprets all the sentiments of the soul. He was greatly applauded," said L'Avenir National.

Further, the Manchester (N. H.) Union continued in the same strain: "Mr. Malkin showed himself to be a cellist of exceptional ability. He displayed artistry and splendid technique and got a tone from his instrument that was always sonorous."

"Mr. Malkin is one of the finest performers on the cello in the country. His numbers found high favor," was the tribute of the Daily Mirror and American.

### Lucy Gates' Singing Worth a Twenty Mile Walk

Among all those who witnessed the late production of "Faust" by the Lucy Gates Grand Opera Company, perhaps none enjoyed it so much as a young music student who later confessed to Miss Gates that he had walked ten miles from Bountiful to Salt Lake City and back to hear the opera. The prima donna's manager assured him that had he known of the circumstance an invitation would have been extended. "Oh," said the young man, proudly, "I had money for my seat, but, as the performance came between pay-days, I didn't have enough to ride, too—so I walked."

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San Francisco Examiner, October 23, 1916: " . . . played it with a warmth and earnestness, a zeal startled the audience into sudden enthusiasm which deepened as the concert proceeded . . . they play as if they had a great and joyous message for the audience and were brimful of eagerness to tell it."

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TENOR

## CHICAGO HEARS STOCK VIOLIN CONCERTO

Singverein's First Concert—Grainger Plays for Musicians' Club—Donahue Scores in Recital—Notes of the Concert World, Conservatories and Schools

### Stock's Violin Concerto on Sixth Program

The sixth program offered by the Chicago Symphony Orchestra took on an added interest by the fact that it brought forth a new offering by Frederick Stock, conductor of this organization; that is, new to this city, as his concerto has been performed on two previous occasions. The solo artist was Efreim Zimbalist. It is a work of superlative difficulty, and in parts of surpassing beauty, particularly the adagio. The orchestral part is interesting, from its variety and color, as it is scored generously for the various instruments. Mr. Stock has come to be looked upon as one of our most serious composers, and though a young man has to his credit a great number of works, pretentious in scope, which have been accepted not only in this country, but also passed muster in Europe as well. Both violinist and composer received an ovation at the close of the concerto, being called out innumerable times. The "Tusch" was given Mr. Stock by the orchestra, and he was presented with a laurel wreath, while on the stage stood a magnificent basket of chrysanthemums, evidently in his honor. A second performance of this work would be interesting. In addition to this number a reading of superlative beauty and artistry was given the Brahms symphony No. 1 in C minor, and

the same can be said of the concerto for strings and two wind orchestra, F major (Handel), which was the first performance of the work in Chicago.

### Chicago Singverein Gives First Concert of Season

The first concert of the season by the Chicago Singverein under the direction of William Boeppler and devoted to part songs, was presented at Orchestra Hall on Tuesday evening, November 19. The singing of the organization, which has been likened by Felix Borowski, the well known critic of the Chicago Herald, to that of the Mendelssohn Choir of Toronto, was up to its usual standard. Mr. Boeppler gets a truly remarkable pianissimo tone from his chorus, for though it is almost a breath, yet each word is enunciated with such distinctness as to be easily understood. Mr. Boeppler has come to be a most important factor in the musical life of Chicago, and of his numerous choruses the Singverein is the most important. This body of singers can well challenge comparison with that of any other in the field today, and their concerts are deservedly popular. The soloists, of which there were three, were adequate. The second concert will take place in the early spring will be devoted to the Handel "Te Deum" and Brahms "Requiem."

### Musicians' Club Presents Percy Grainger

In presenting Percy Grainger Monday afternoon at the Blackstone Theatre, the Musicians' Club of Chicago offered its 140th artist recital and the first of the club's 1916-17 season. His program—made up for the most part of modern works—proved Mr. Grainger a master program builder besides a master interpreter. Three numbers from his own prolific pen ("One More Day, My John," "Gay but Wistful," and "Reel," No. 4 of "Four Irish Dances") given their first hearing here proved delightful and interesting and made a profound impression.

### Heniot Levy's Pupil's Success

When Marie Kryl appeared in recital recently at Central Music Hall, delivering herself of remarkable interpretations, she again reflected the careful and conscientious training of her well known mentor, Heniot Levy. Among

his many students, Mr. Levy counts a large number who are at present filling engagements throughout the States and Miss Kryl, too, has had wide professional experience and is one of the best exponents of Mr. Levy's teaching.

Besides his teaching and concert appearances Mr. Levy finds time to devote to composing. One of his latest outputs, "Love Repentant" was sung last week by Jennie F. W. Johnson at her annual recital here and made a favorable impression. It has been published by the Clayton F. Summy Company and no doubt will find place on many programs.

### Lester Donahue Makes First Appearance

Some remarkable piano playing was set forth by Lester Donahue at the Ziegfeld Theatre Tuesday morning, the occasion being Mr. Donahue's first appearance in Chicago and the eighth of Kinsey's artist recitals. Although new to Chicago, Mr. Donahue's achievements in the East had preceded him here and it might be said that those who assembled to listen to this young pianist were far from disappointed. A thorough musician, Mr. Donahue offered interpretations that left nothing to be desired and his efforts were deservedly rewarded by extensive applause. There is no doubt but that an artist possessed of such admirable qualities as is Mr. Donahue will frequent the concert halls of Chicago oftener. During the course of his program Mr. Donahue presented Bach-d'Albert, Brahms, Schumann, Chopin, MacDowell, John A. Carpenter and Mendelssohn-Liszt selections. The two pieces by Carpenter—"Little Nigger" and "Little Indian"—played from manuscript—were received with much favor.

### Isabel Richardson Engaged by Interstate Opera Company

Isabel Richardson, dramatic soprano who has become well and favorably known to local audiences during the past season has been engaged by the Interstate Opera Company of Cleveland for some special performances of "Die Walkure." She will sing Helmweige the leading Walkure. Later on other roles are scheduled for this charming young singer. Miss Richardson will be soloist with the Birchwood Morning Musical Club, November 28, and the assisting artist on the Weber Opera Course, December 10, at Art Institute, singing the soprano solos in "Pagliacci."

### James Goddard to Sing at Orchestra Hall

James Goddard, one of the most successful members of the Chicago Grand Opera Association, whose work has won the unanimous approval of the Chicago press, will be the guest artist at Orchestra Hall on December 20, at the dedication services there.

### Kinsolving's Second Musical Morning

Clara Clemens and Ossip Gabrilowitsch were presented in joint recital by Rachel Busey Kinsolving at the Blackstone series of morning musicales on Tuesday. Mr. Gabrilowitsch played the Chopin B flat minor sonata in which he displayed rare art and splendid musicianship. His tone is clear and he is well equipped as an artist of merit. Miss Clemens seemed rather nervous. Mr. Gabrilowitsch furnished her accompaniments.

### Anne Arkadij Pleases in Recital

Anne Arkadij appeared in recital on Wednesday morning at the Ziegfeld Theatre under the direction of Carl Kinsey. Her program was most interesting, made up of representative songs from various composers. She is possessed of a beautiful voice which she uses with skill. Her

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diction is splendid and her audience was cordial in its greeting and received her efforts with applause.

#### A Busy Week for Edward Clarke

The activities of Edward Clarke for the past week were many and varied. Sunday afternoon found him at Fullerton Hall, Art Institute, where he was soloist for the Concert Ensemble Orchestra. Sunday evening he and Rachel Steinman Clarke assisted in a musicale given by Mrs. Cassius Rodgers and Marie Zendt at the home of Dr. Rodgers. Monday evening, a recital in Marion, Ind.; Tuesday afternoon, with Rachel Steinman Clarke, a program in the ballroom of the home of Mrs. Clarence Funk, Oak Park, Ill., and on Friday afternoon another program at the Wilmette Woman's Club for guests of Mrs. Edward Fatch. On Sunday November 26, these musicians gave a program for the Playgoers Club in the ballroom of the LaSalle Hotel. Between times Mr. Clarke manages to take care of a large class of pupils at his attractive studio in the Lyon & Healy Building.

#### American Conservatory Recital

Herbert Butler and Ruth Ray, violinists, and Louise Hattstaedt-Winter, soprano, were the soloists at the American Conservatory Recital on Saturday afternoon, November 18, at Central Music Hall. The first number, "six duets" by Godard, was performed by Mr. Butler and Miss Ray, with Mabel Stapleton at the piano, with rare virtuosity. Mrs. Winter gave a group of songs by Schubert, Reger, Bemberg, and Pergolesi, disclosing a voice of beautiful quality and rare interpretative ability. Moszkowski's suite for two violins and piano was splendidly performed by Mr. Butler and Miss Ray. Beautiful tone quality and perfect ensemble were a feature of their work throughout their numbers. Mrs. Winter's second group, four English songs by Cyril Scott and Grant Schaefer, were given in excellent style and were most effectively embellished by the accompaniments of Esther Hirschberg at the piano. The last number, Sarasate's "Spanish Dance, Navarra," for two violins closed a thoroughly delightful program. A large and enthusiastic audience was present.

#### Charming Musicales Presented at Home of Well Known People

On Sunday afternoon, November 19, a charming musicale was given at the home of Dr. and Mrs. Rogers with Marie Sidenius Zendt assisting.

The Rogers house is a rendezvous where many informal gatherings take place. Mrs. Zendt who is one of the best known singers of Chicago has but recently returned from a trip to New York. Many musicians participated, among them, Carolyn Willard, pianist; Georgia Kober, who has entirely recovered from her recent serious illness; Edward and Rachel Steinman Clark; Mrs. Zendt and Eleanor Hazard Peacock, who came from Detroit especially for the

occasion. Mrs. Zendt will give a recital at Joliet, Ill., December 3; will assist at the dedication services of the Oak Park Lutheran Church on November 30; sing in "The Messiah" at Greensburg, Pa., December 24; and give a French program before the Playgoers' Club on Sunday afternoon, December 31, and sing at Irving Park, Ill., on January 19.

#### International College Faculty Concert

For the benefit of its scholarship fund the International College of Music and Expression, Emma Clark-Mottl, president, presented members of its faculty in a concert Thursday evening, November 23, at the Auditorium Recital Hall. Mrs. Mottl is well known in the musical profession and has surrounded herself with a faculty both popular and excellent. Before an audience that practically filled the hall, a varied and interesting program was presented by Emma Clark-Mottl, pianist; Emanuel Mueller, violinist; Kathryn L. Roberts, and Adah Bryant Buckingham, contraltos; Vivian White, Sofia Stephali and F. Caro Lindley, sopranos; Alfred Quensel and Walfried Singer, members of the Chicago Symphony Orchestra, and Helen Dean and Dorothy Lee, dancers. Evidence of the delight each soloist gave was the unbounded enthusiasm which the listeners bestowed after each rendition, and the demand for more. Mrs. Mottl can well be proud of the success attained at this concert and she is to be congratulated for having brought together her different faculty members in such a well arranged program. Among other things Mme. Stephalie rendered "Song in March" from Eleanor Everest Freer's "Five Songs to Spring."

#### Margaret Taylor Delights Woman's Clubs

During the first week of November, the eleventh district federation of the Illinois Federation of Music Clubs held its meetings at Downers Grove, Ill. On Friday evening Margaret Taylor, soprano, furnished the program and met with much success, judging from a clipping from the Downers Grove Reporter. Among other things the reviewer said: "Mrs. Taylor is an artist of rare ability, interpreting her songs with fine feeling and she is aided in this interpretation by her gifted young accompanist, Miss Leafeldt. . . . Surely great credit is due the program committee for the selection of these artists."

#### Deferred Reviews

The Medinah Temple and Herbert Miller-Antonio Sala concerts will be reviewed in the next issue.

#### Gustav Holmquist Busy

Gustav Holmquist, basso, has been much in demand as a concert singer. Within the last few days he has given recitals at Waukegan, Paxton, Princeton, Burlington, Geneseo and Andover. Last Sunday evening Mr. Holmquist was the soloist at the first concert of the Sinai Orchestra,

under Arthur Dunham's direction, where he met with his usual artistic success.

#### Notes

Rosalind Cook, pianist, a talented pupil of Allen Spencer, of the American Conservatory faculty, gave several musical numbers at a lecture by Dr. Evans of the Tribune, at Harvey, Ill., recently.

The second concert of the fifth season of the Sinai Orchestra concerts, Arthur Dunham, conductor, was given Sunday, November 26, at Sinai Temple, with Walter V. Ferner, cellist, of the Chicago Symphony Orchestra.

JEANNETTE COX.

#### Charles Cooper Heard by Appreciative Audience

Charles Cooper's piano recital at Aeolian Hall, New York, on Saturday evening, November 25, was heard by an appreciative audience. His program was pleasing, both in choice of numbers and in arrangement. Beginning with the Beethoven sonata, op. 31, No. 3, and ending with the Chopin B flat minor sonata, the middle portion of the recital was devoted to groups of smaller pieces by Brahms, Griffes and Dvorak. The clean cut presentation of structure in the Beethoven sonata, as well as the virility of execution, was satisfying. The Brahms numbers were the intermezzo, op. 117, No. 2, the G minor ballad, op. 118, and the B minor rhapsodie, op. 79. In this group his playing evidenced breadth of conception and variety of tone color, of which the sombreness of the ballad was a good example. Mr. Cooper's interpretation of this group gave such pleasure that an encore was demanded. The peaceful quiet of Griffes' "The Lake at Evening," the picturesqueness of the Dvorak numbers, "Twilight Way," "In the Old Castle" and "A Dance," showed his ability to create a musical atmosphere. In the Chopin sonata there was plenty of temperament, under good control, and plenty of technic. Fortissimos did not degenerate into mere noise, and pianissimos were clear, even in the speed of the closing presto. In response to generous applause two encores were given, that Mr. Linscott will give another recital soon.

#### Heink Music Heard

An exceedingly interesting recital was given recently by the pupils of the Heink Conservatory of Music, in St. Louis, Mo. The program was delivered by Lillian Kern, Sylvia Thorn, Alma Schulze, Ruby Urban, Dr. James Roach, Catherine Ledman, Adele Neuwald, Bessie Kohl, Agnes Gray, H. Breyman, T. Lyon. "The Danza" and a "Mirabeau" excerpt by Felix Heink were the best liked music of the lot, and the composer received an ovation.

## ROSA RAISA

### Triumphs in "Aida" and in "Chenier" with the Chicago Opera Association.

Her voice is strong and the singer is able to color it with dramatic emotion. She was deservedly applauded for a really fine interpretation of the scene in the court of the revolutionary tribunal.—*Chicago Herald*, Nov. 16, 1916.

She sang with good grasp of the dramatic possibilities of her role. She has an enormous voice and she is lavish in its use.—*Chicago Daily Journal*, Nov. 16, 1916.

She sang with remarkable ability. Her voice is strong, and the singer is able to color it with dramatic emotion. She was deservedly applauded for a really fine interpretation of the scene in the court of the revolutionary tribunal.—*Chicago Tribune*, Nov. 16, 1916.

The Italian trio came into its own. Give the Italian a melodrama with not too many clothes and he is magnificent. See "Cavalleria" done by a strolling troupe of Italian opera singers and know how true this is. They cannot sing in silk. Nobody can sing like them in calico.

In last night's performance, for instance, the first act, representing as a sort of prelude to the rioting, the contrast of the minuetting folk of the aristocracy, the singers were stilted. Dress suits and director's gowns discarded for the breeches and wrappers of the other three acts, the singers abandoned themselves to song.

Raisa in particular felt the divine inflatus of calico. She reversed an unfavorable first impression received from the singing of the spangled role of "Aida."—*Chicago Examiner*, Nov. 16, 1916.

Today Raisa has "returned victorious"—one of the great singers of the generation.

Ringed in youthful power and freshness high above orchestra and chorus, the glorious voice of Raisa never for a moment lost its beauty of timbre, the pure, full, melodious stream of unalloyed loveliness. A heavenly mezza-voce of ethereal sweetness and carrying power varies her phrasing.

She has grasped every mechanical detail of breathing, the secret of balance of power, of discrimination in the give and withhold in operatic singing.

Histrionically, too, she marks her "Aida" with appeal. An amazing young artist, destined to the fame that outlives its creator.—*Chicago Evening American*, Nov. 14, 1916.

Miss Raisa is entitled to special commendation for the skill with which she was able to look the character she was portraying. There have been other Aidas more beautiful and many more less so, but there is difficulty in recalling any who were so true to life in appearance.—*Chicago Daily Journal*, Nov. 14, 1916.

Miss Raisa, too, was heartily acclaimed in the course of the opening scene and there were rapturous individuals in the house who cried "Bravo!" in emphatic tones.—*Chicago Herald*, Nov. 14, 1916.



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The winter of 1916-17 will be the Jubilee Year of The Philharmonic Society, whose musical activities have been continuous since 1842. This anniversary will be fittingly celebrated by a festival series of five concerts, four of which will be included in the regular subscription series on Thursday Evenings, Friday Afternoons, Saturday Evenings and Sunday Afternoons.

#### THE ORCHESTRA

The Philharmonic Orchestra, directed for the sixth season by Josef Stransky, will continue to maintain the high artistic standards which have admittedly placed it in the front rank of the world's orchestras. The programmes will again profit by Mr. Stransky's rare skill in arrangement and, as heretofore, only soloists of the highest rank will be engaged for these concerts.

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E. ALICE HOLMAN'S DUNNING STUDIO AND CLASS, SAN ANTONIO, TEXAS.

#### Dunning Classes Are Increasing

Carrie Louise Dunning, founder of the Dunning System of Improved Music Study for Beginners, recently closed a very successful class of teachers in New York. Mrs. Dunning has a number of classes in Texas, but she will return to the metropolis in the spring. November 2, Mrs. Dunning gave a lecture at the Scudder School, which is situated on Riverside Drive, New York, and the following day she gave a similar talk in Springfield, Mass., before the Woman's Club. An idea of the manner in which a knowledge is imparted to the children may be gleaned from a scrutiny of the accompanying photograph, which shows E. Alice Holman's class, San Antonio, Texas.

#### Elizabeth Parks in Oratorio

Elizabeth Parks, soprano, has returned from a delightful vacation. "Indeed," said Miss Parks laughingly, "I'm afraid I had too good a time, for it is hard to settle down again to real work." "Real work" in this case means a number of concert engagements which have been booked for this young artist. On November 27 she was heard in Maunders' "Hymn of Thanksgiving," at Montclair, N. J., under the direction of Mark Andrews; December 3, at an oratorio concert in numbers from Rossini's "Stabat Mater" and Handel's "The Messiah"; at White Plains, N. Y., under the direction of Ralph Grosvenor; December 5 (a re-engagement), in Spohr's "The Last Judgment," which Edmund Jaques will present at Old St. Paul's Chapel, New York; with the Philadelphia Oratorio Society, Henry Gordon Thunder, conductor, December 28, singing "The Messiah," and January 26, at Providence, R. I., with the University Glee Club, John B. Archer, conductor.

#### Los Angeles Symphony Orchestra to Give Edwards "Melolog"

It has been definitely decided to give George Edwards' melolog, "The Hunter," op. 11, at one of the regular concerts of the Los Angeles Symphony Orchestra this season. This work was given a year ago in San Diego with great success. It is a recitation with orchestral accompaniment, with the distinctive and unique features that the recitation is written in exact time. There are no "recitative" passages where the accompaniment pauses or follows the reader. It thus becomes a symphonic poem, with the poem read while the music is being played.

Before accepting this work for performance, Mr. Tandler, conductor of the Los Angeles Symphony, thought it would be well to hear it done with the recitation, and Mr. Edwards, who is at present residing in San Diego, was invited to Los Angeles to give it.

This hearing proved that the work is extremely impressive. "The Hunter" is the hunter after truth, and the tale of it is told in most poetic and dignified language. Even the poem itself cannot fail to thrill any reader, and the music is so written as to express fully every nuance of it.

It may be well to add that the work might be given with the piano almost as effectively as with the orchestra. P.

#### Klibansky Pupils in Demand

Lalla B. Cannon, Alvin Gillett and Felice de Gregorio have been engaged for the Sunday evening concerts at the Della Robbia Room, the Vanderbilt Hotel, New York. The following pupils of Sergei Klibansky gave successful

recitals at Chickering Hall, November 8, Alice Bradley Heydon, soprano, and Alvin Gillett, baritone. November 11, Virginia Magruder, soprano, and Felice de Gregorio, baritone. November 15, Helen Weiller, contralto. Anne Murray Hahn is engaged to give a recital in Newark, N. J., on November 25. She was also soloist at a special service given at St. Luke's Church, November 12. Former Klibansky pupils who have achieved success are Arabelle Merrifield, contralto, in concert with the Minneapolis Symphony Orchestra, in Chicago. Irving Fisher, tenor, in the "Century Girl," in New York. Betsy Lane Shepherd will appear in Meriden, Conn., November 13; in Holyoke, Mass., November 14; in Westfield, Mass., November 16; in Waterbury, Conn., November 21; in Wallingford, Conn., November 23; in Wilkesbarre, Pa., December 3; in New York City, Carnegie Hall, December 11. Miss Shepherd has already sung with great success at the following places: November 7, in Mauch Chunk, Pa.; November 8, in Lehigh, Pa.; November 9, in Lansford, Pa., and November 10, Bethlehem, Pa.

#### Ornstein Headliners

Some headlines in the Atlanta newspapers on the day following the Leo Ornstein concert tell an interesting story. A few of these follow:

Ornstein, the eccentric, charms large audience.—The Constitution, Atlanta, Ga., November 3, 1916.

Age of miracles still here for Atlanta actually crowds to Ornstein piano recital.—The Atlanta Georgian, November 3, 1916.

Ornstein's recital at Cable Hall is a pronounced triumph. Audience stands ten deep throughout intricate piano program, a vindication of Atlanta's love for music.—The Atlanta Journal, November 3, 1916.

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### Evanston Musical Club Begins Twenty-second Season—Spalding Plays for Woman's Society

Evanston, Ill., November 18, 1916.

The Evanston Musical Club under the direction of Dean P. C. Lutkin, opened its twenty-second season with a stirring rendition of Rossini's "Stabat Mater" and Grieg's "Olaf Trygvasson." Generally speaking, the local club was singularly felicitous in its choice of soloists. For the singing of the trying tenor role, it is doubtful whether or not those in authority could have done better than to entrust the task to Albert Lindquist, who on this occasion made his first local appearance. His voice is an organ of unusual range, beauty and volume, and his rendition of the famous "Cujus Animam" can only be adequately described by the term "electrifying." Later in the evening his singing of "If With All Your Hearts," from "Elijah," again gave proof of the merits of his art. His style is simplicity itself, while his diction is a joy to the ear.

The soprano for the evening was Anita Rio, of New York, who proved to be a well rounded artist and succeeded in imbuing her part with considerable vitality, not to say authority.

The mezzo role gave opportunity for Mrs. Henke, a former graduate of the local music school, to demonstrate the possession of a voice of lovely quality, coupled with a range sufficient adequately to cope with the exacting demands of the score, and gave proof of the possession of a vocal equipment which should take her far on the road to success.

Mr. Kilby, who has appeared successfully with the club in previous concerts, gave indubitable evidence of the fact that his stature is increasing, both vocally and artistically. He delivered the "Pro Peccatis" with due regard for its religious intensity, exhibiting a voice of much natural charm. While there were moments when he was covered up by the orchestra, generally speaking, his voice came out in solid, manly fashion.

Aside from Mr. Lindquist's work, the conspicuous feature of the evening was the capella choir's singing of "Quando Corpus." Done as it should have been, without accompaniment, this number provided numerous moments which for sheer beauty of tone and effect have not been surpassed by any organization with whose work we are familiar. And what is more to the point, the pitch in no wise suffered at the hands of these singers, eloquent tribute to the worth of their vocal equipments and the training of Dean Lutkin.

The Grieg cantata was well done, both as to soloists and chorus, and furnished a fitting close to what proved to be one of the finest of the many excellent programs with which the name of Evanston Musical Club has long been synonymous.

#### Spalding at Evanston

Last Tuesday evening, November 14, at the Woman's Club of Evanston, Albert Spalding, violinist, furnished the program. J. C.

### Huss Dedicates Music to Chamber Music Society

Henry Holden Huss has dedicated a set of songs with accompanying instruments, consisting of those used by the New York Chamber Music Society, to Carolyn Beebe, pianist and director of that organization, and these songs will be heard at the last New York concert of this season, February 27, in Aeolian Hall. The voice part, which will be sung by Hildegard Hoffmann Huss, is said to have been arranged so that it blends completely into the ensemble as one of the instruments. Mr. Huss rearranged for this purpose four of his most charming songs, "Before Sunrise," "A Lover and His Lass," "The Birds Were Singing" and "After Sorrow's Night." It will call into service the entire organization.

Miss Beebe and her associates will give a series of three morning musicales in Montclair, N. J., in the homes of some of the leading residents of that city. At the last concert, December 8, a solo program will be given by Miss Beebe, in which she will have the assistance of Louis Shenk, baritone. The dates prior to this musicale will be November 24 and December 1.

Miss Beebe, with Gustav Langenus, Henri de Busscher and Samuel Lifschey, will give a program at Summit, N. J., November 28.

The clarinet quintet of Mozart and a new work by Daniel Gregory Mason, dedicated to and written for the New York Chamber Music Society, will be included in the program for the second concert at Aeolian Hall, January 2, 1917.

#### Recital at the Musin Studios

The recitals which are an attractive feature every season at the residence of Ovide Musin, the master Belgian violin virtuoso, 51 West Seventy-sixth street, New York, began this season with one by a class of very young pupils in charge of Thelma Wilkes, a Musin pupil, who is an excellent teacher and employs the Musin system of instruction. She is also a brilliant player. The ensemble numbers by Leonard, Musin, Spohr, Kreutzer, Fiorillo, Vieuxtemps, etc., were given in an admirable manner, and the solo numbers by Handel, Wagner, Tartini, Beethoven, Vitali, Mendelssohn and some modern composers showed the excellence of the instruction. Enthusiastic applause greeted each and at the end of the program Mr. Musin insisted that the teacher, Miss Wilkes, play the caprice in D by Fiorillo, which she did with brilliancy.

#### Tenth Series of Shaffer Concerts Inaugurated

The first of this season's series of artists' concerts was given November 17 at the Eliot School, Newark, N. J. Dan Beddoe, the popular tenor, sang two songs by Charles Gilbert Spross, "In a Temple Garden" and "My Marjorie." Sanderson's "Until" and Protheroe's "Beside the Shalimas." Especially delightful was "My Marjorie," although it is difficult to designate any number as being the best. His numbers were nearly doubled by the encores he was

compelled to sing. The Elsa Fischer String Quartet played the Schubert quartet in E flat major, Mozart's andante in F major, Schubert's "Moment Musical" and the Tchaikowsky quartet in D major. Throughout these numbers an excellent ensemble was preserved and the enthusiastic applause which followed bore testimony of the pleasure the quartet numbers afforded. Arthur Klein played excellent accompaniments.

Charles Grant Shaffer is the one to whom credit is due for this concert and indeed for the series which brings to music lovers of Newark artists of real worth. This marks the opening of the tenth series, and judging by previous ones and by the concert of last Friday evening, this series will duplicate former successes.

#### Results of Virgil Method for Piano Illustrated

Mrs. A. M. Virgil, director of the Virgil Piano Conservatory, 11 West Sixty-eighth street, New York, gave a recital in Academy Hall, Newark, N. J., November 10. The purpose of the recital was to illustrate the results obtained through the study and practice of the Virgil Method for Piano, to the teachers and students of St. Vincent's Academy and their friends.

Mrs. Virgil chose for this purpose five pupils from four different grades of advancement. They were Lucille Oliver, Emma Lipp, Sylvia Zeigler, little Lillian Schwartzman, and Charles Jagels. A number of pieces were played to the evident satisfaction of the large audience in attendance, judging by the hearty applause given each player. The selections given were by Bach, MacDowell, Chopin, Liszt and Beethoven, Richard Strauss, Vogrich, Chaminade and Rachmaninoff.

A short talk on "The Virgil Method" by Mrs. Virgil, followed by illustrations of Virgil technic performed by Lucille Oliver, first on the Virgil "Tek" and then on the piano, interested greatly the whole audience.

Another feature was the singing of the high school girls, about 260 in number, who opened and closed the program with several choruses and national songs. They were directed and accompanied by Edward Boyd Smack, director of the department of music at St. Vincent's Academy.

#### Grace Bradley Returns Home

Grace Bradley has recently arrived from Europe, where she won recognition on the operatic stage and in concert in Paris and Milan. She is said to be a contralto of re-



Photo by Matzene, Chicago

GRACE BRADLEY.

markable range. The voice covers four Cs, a most unusual compass for a contralto.

Mrs. Bradley, who comes from California, where she sang previous to going to Europe, will tour the country the coming season under the management of Mrs. Herman Lewis, Inc., of New York.

#### Wilson Mistaken for Mahler

Mortimer Wilson, whose individuality as a composer is acknowledged, greatly resembles the late Gustav Mahler. At the time Mahler was in New York, Mr. Wilson was a student-conductor under Oscar Nedbal, of Vienna, and was repeatedly taken for the famous conductor, with the ultimate ejaculation, "So ähnlich wie Mahler!" Since coming to New York Mr. Wilson has many times been the cause of people stopping in the street to stare with a look upon their faces which says, "Has Mahler come to life?" We cannot accuse Mr. Wilson of "plagiarism" in this case, for he has never seen Mr. Mahler; and as composer he has never "borrowed" from any one. Mr. Wilson instructs in harmony, counterpoint and orchestration at the Malkin Music School, New York.

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**Van Barentzen, Holterhoff, Boguslawski, Sousa, Symphony Orchestra, Witek, Hagen, Craft, Barstow, Apollo Club, Maier, Pattison, Havens, Malkin, Oulukanoff All Figure in Week's Events**

Among the many young pianists that visit this city from time to time, none can anticipate a welcome more cordial than Aline van Barentzen. Since her debut here in 1912 as a child prodigy, music lovers in the city have followed her signally successful career with an almost personal interest—an interest that was increased many fold by her remarkable playing here last season, when she appeared in aid of the Frances E. Willard Settlement. It is not surprising, then, that the audience at her recital on the afternoon of November 22, in Jordan Hall, was both large and representative. Nor is it to be wondered that her performance fully justified the unusual interest that heralded it.

Miss van Barentzen is a tall, handsome girl whose manner is gracious yet simple. Still on the threshold of her career, she has fulfilled even now much of her earlier promise. Her work is brilliant, commanding and holding attention. She has speed, facility and a discriminating style, while her mechanical and technical resources are equally of a high order. Further, her taste in program making was by no means the least attractive feature of her recital.

### Leila Holterhoff Sings Delightfully

Leila Holterhoff, the blind Lieder singer, made many friends during her residence here last season, as was shown by the large and appreciative audience that attended her recital in Steinert Hall on the afternoon of November 21. Miss Holterhoff is a delightful singer and an interpreter of marked ability. Her program was artistic and well contrasted. As to her voice, it should be styled lyric, rather than coloratura. While not of great volume, it is of agreeable quality, with ample range and flexibility. As Philip Hale appropriately remarked, she sings "easily and brilliantly in miniature." Mary Wells Capewell played very excellent accompaniments.

### Moses Boguslawski Scores in First Recital

Moses Boguslawski, another newcomer, was notably successful in his initial piano recital here on the afternoon of

November 20 in Steinert Hall. Appearing in a program that presented exceptional difficulties, he revealed himself a fluent technician, as well as an able and strongly individualized interpreter. His sense of rhythm is keen and his tone of pleasant quality.

### Sousa and His Band at the Opera House

John Philip Sousa and his famous band gave the first of several Sunday evening concerts at the Opera House on November 19. The program was typical of the "March King," and splendidly rendered. Several artists from the New York Hippodrome show assisted.

### First Pension Fund Concert

The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gave its first concert in aid of the pension fund on



NICOLA OULUKANOFF,  
Baritone.

the afternoon of November 19 in Symphony Hall. The program was popular in character, and there was a very large and responsive audience.

### Anton Witek Soloist at Symphony Concerts

At the sixth pair of concerts of the Boston Symphony Orchestra, which were given in Symphony Hall on the afternoon and evening of November 24 and 25, respectively, Anton Witek, the admirable concertmaster of the orchestra, played in his customary masterly manner Brahms' concerto for violin and orchestra. A feature of the same performance was Georges Longy's oboe solo at the beginning of the second movement. Both artists were enthusiastically applauded.

### Helen Hagen Makes Promising Debut

Helen Hagen, a young American pianist, made her debut here on the evening of November 22 in Steinert Hall. Her playing throughout an interesting program was of a very high order. She is not merely a skilful pianist, but an engrossing interpreter. Her tone, moreover, is of beautiful quality and unsuspected depths.

### Craft and Barstow at Tremont Temple

The first concert of the Tremont Temple Course took place on the evening of November 23. Marcella Craft, soprano; Vera Barstow, violinist, and Albert Edmund Brown, bass, were the artists presented. The work of all three was excellent, and a very large audience evinced hearty appreciation.

Miss Craft, who formerly made her home in Boston, has a host of admirers here. She is an accomplished singer,

effective alike in lyric and dramatic songs. Her voice is one of much natural beauty, and she handles it with unusual skill. Her interpretations, also, are notable for their emotional sincerity.

Miss Barstow has played here several times, with increasing success. Mr. Brown is a local artist, deservedly popular.

### Apollo Club Gives Fine Concert

The Apollo Club of Boston, Emil Mollenhauer, conductor, opened its forty-sixth season with a splendid concert in Jordan Hall on the evening of November 21. The program was composed entirely of works by Boston composers, including Arthur W. Thayer, Horatio Parker, Mrs. H. H. A. Beach, Arthur Foote, George L. Osgood, George E. Whiting, Frederick S. Converse, J. C. Warren, John H. Densmore, Edward MacDowell, Benjamin Whelpley, Mabel W. Daniels, John K. Paine, Margaret R. Lang and George W. Chadwick. Grace Bonner Williams was the soloist, and her artistic singing added much to the pleasure of the occasion. The usual large and representative audience attended.

### Guy Maier and Lee Pattison at Composers' Club

At a concert given by the Boston Composers' Club at the Harvard Musical Association on November 20, Guy Maier and Lee Pattison played Chadwick's "Aphrodite" and Shutt's "Impromptu Rocco" for two pianos. Their work was greatly enjoyed. Hans Ebell also played several interesting pieces by Carl Engel.

### Raymond Havens Plays at Lawrence, Mass.

Raymond Havens gave an interesting and successful piano recital at Saunders Hall, Lawrence, Mass., on November 22. His program included selections from Beethoven, Chopin, Brahms and Liszt.

### Joseph Malkin Gives Splendid Recital

Joseph Malkin, the excellent cello soloist of the Boston Symphony Orchestra, gave a splendid recital on the evening of November 15, in Jordan Hall. He was assisted by his brother, Manfred Malkin, of New York. Justly recognized as one of the greatest living cellists, Mr. Malkin's work was notable for a remarkable display of virtuosity. His variety of tone color and mastery of technique are unsurpassed. He was warmly applauded by a large audience, whose interest waxed throughout an excellently selected program.

### Nicola Oulukanoff Scores in Recital

Nicola Oulukanoff, the eminent Russian baritone, gave much pleasure to a large audience at his recital on the evening of November 22, in Jordan Hall. His program was characteristically Russian, and unusually interesting by reason of its novelty. Theodor Cella, harpist, assisted, and Wells Weston played the piano accompaniments.

Mr. Oulukanoff's voice is sonorous and emotional, and his singing is notable both for intelligence and good taste. He is especially excellent in songs of a sombre type. His enunciation is invariably excellent, whether in Russian or Italian.

### Notes

Irma Seydel, the popular Boston violinist, has been engaged to appear as soloist with the New Haven Symphony Orchestra on December 5.

Joseph Ecker, a baritone pupil of Theodore Schroeder,

**BERNARD FERGUSON, Baritone.**  
**ETHEL FRANK, Soprano.**  
**ARTHUR HACKETT, Tenor.**  
**RAYMOND HAVENS, Pianist.**  
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gave a successful recital in Brighton on the evening of November 9. James Ecker, pianist, shared the program.

Willard Flint, Boston's noted oratorio bass, has been engaged by the People's Choral Union for its performance of "The Creation," on January 7. Other soloists are Grace Bonner Williams, soprano, and Garfield Stone, tenor.

The Chromatic Club held its first concert on the morning of November 21 at the Tuileries. An excellent program was given by Max Donner, violinist; Dai Buell, pianist, and Gertrude Tingley, soprano. The usual large audience was present.

V. H. STRICKLAND.

### "OLD FIRST" CHURCH TO CELEBRATE

#### Dr. Carl in "Parsifal" Program

William C. Carl will give a "Parsifal" organ recital next Thursday evening, December 7, at eight o'clock, in the First Presbyterian Church, Fifth avenue and Twelfth street, New York. Dr. Carl will be assisted by Margaret Harrison, soprano; Andrea Sarto, baritone; Alix Young-Maruchess, violinist; William C. Reddick, pianist, and Willard Irving Nevins, the chimes. This is to be one of the events of the "Old First" bi-centennial celebration. "Old First" was organized 200 years ago, and Dr. Duffield's pastorate has continued for twenty-five years. It is to be an eight-day anniversary celebration, and on the evening of December 10 will conclude with a performance of Handel's "The Messiah," given in the church under the direction of Dr. Carl. The full choir and the following soloists are to participate: Margaret Harrison, soprano; Merle Alcock, contralto; Bechtel Alcock, tenor; Irving M. Jackson, baritone. These events are free to the public.

#### Harold Henry Charms New York

Harold Henry, pianist, again captivated his audience at Aeolian Hall, New York, on Monday afternoon, November 6. His program included Bach, Vivaldi-Bach, Weber, Schumann, Chopin, MacDowell, Cyril Scott, Liszt, Alkan and Grieg.

New York press critics united in praise of the beauty and unaffected musicianship of his art, as the following brief quotations amply testify:

Harold Henry . . . is beyond doubt an artist of great intelligence and superb qualities. His virile, and within classic lines, elastic presentation of Bach's toccata in G was worthy of the highest recognition. A Vivaldi rigo he played with uncommonly beautiful tone, and MacDowell's "Norse" sonata he brought to pulsating life. —Staats-Zeitung.

One of the most pleasing and impressive of these visitors is Harold Henry. —American.

His program was unusual and good; there were Bach's toccata in G, and Mr. Henry should be thanked for playing Bach's elusive music as he wrote it; . . . Mr. Henry's musical and unaffected playing has been praised before. —Times.

In the sonata by MacDowell, Mr. Henry seemed to be in full command of his best powers. He was evidently in whole sympathy

with the music and he was able to present its beauty with a spirit of devotion and an admirable command of his instrument. Furthermore, he imparted to his reading a poetic warmth. —Sun.

Sincere and unaffected in style was the playing of Harold Henry yesterday afternoon. . . . The stirring melodic "Norse" sonata



HAROLD HENRY,  
Pianist.

by MacDowell, Mr. Henry gave with rich sweep of expression, the ruggedness and poetry of the theme evidently appealing to him strongly. —Eagle (Brooklyn).

#### Mme. Matzenauer's Triumph

Recorded by New York Press

There is no question about the verdict of the great, enthusiastic New York public which greeted the famous prima donna, Mme. Matzenauer, at her Carnegie Hall recital November 22. The wealth of floral offerings more than covered the piano, were banked high on the

stage and partly removed the artist, her accompanist and her piano from the public view, and in some of the groups every song had to be repeated. Nor was this all. At the end of the program, in spite of the long aria from "Samson and Delilah" which Mme. Matzenauer graciously added, recalls were so numerous as to encroach upon the time set for her departure by special train for Cleveland.

Almost without exception the newspaper critics were lavish in their praise. The opening phrase of the Morning Telegraph's tribute said: "Margarete Matzenauer surpassed herself at her recital at Carnegie Hall yesterday afternoon, and to say that the noted prima donna of the Metropolitan has added further laurels to those that have already been showered upon her is saying a great deal."

Some excerpts of these critics are here appended, although they are, of necessity, briefly incompetent to convey opinions that represent every class of musical public in New York:

Margarete Matzenauer, known as the possessor of one of the finest contralto or mezzo voices heard lately in the company of the Metropolitan Opera House, gave a song recital yesterday. . . . What was to be enjoyed most in her singing was the purely sensuous beauty of her tone, its richness of quality, its lusciousness and evenness, its sheer weight and power, as well as the smooth and effortless delivery. —Times, November 23.

Mme. Matzenauer was in her best vocal condition and displayed much opulence of tone, which was frequently of a very rich quality, especially in the middle range. . . . She did some of her best work in the French and English songs, where beauty of voice and fine feeling often went hand in hand. —Sun, November 23.

Her admirers were well rewarded, for Mme. Matzenauer was in excellent voice; she sang with genuine artistry. . . . Finish, poise and intelligent interpretation were always present. . . . —World, November 23.

Mme. Matzenauer sang with a fine grasp of poetic values, with great emotional concentration and with much dramatic intensity, her deep organ tones always carrying a beautiful message to the ear. —American, November 23.

To say that the noted prima donna of the Metropolitan has added further laurels to those that have been already showered upon her is saying a great deal. —Morning Telegraph, November 23.

This was singing that had the attribute of splendor of tone, munificence of feeling; singing throbbing with vitality, enunciating depth and breadth of power and also reaching heights of the exquisite in gossamer delights of reserved, serene beauty. —Evening Journal, November 23.

. . . Well worth hearing it was, too, as the tribute of a great audience, whose applause was discriminating, proved. —Evening World, November 23.

. . . Perhaps the most sheerly beautiful woman's voice in America today. . . . —Globe and Commercial Advertiser, November 23.

. . . Mme. Matzenauer's superb voice is so completely under control that in one song she sang with the agility and lightness of a coloratura. . . . —Evening Telegram, November 23.

Margarete Matzenauer woke the echoes in Carnegie Hall yesterday afternoon. —Evening Sun, November 23.

## NEW AMERICAN CONTRALTO WINS GREAT SUCCESS

She was most successful in the Zigeunerlieder of Brahms. The sixth was undoubtedly her best number. She sang it with such lighthearted abandon that the audience quite forgot all about the horrid weather and was inclined to think the world a jolly place after all. —New York Herald.—Nov. 24, 1916.

Her voice is a real contralto of very considerable power and of a flexibility rather uncommon in such voices. Miss Roberts sings with much intelligence and taste, with a gift for interpretation for conveying the essential significance of her songs, for differentiating their moods and emotional expressiveness. She is, in other words, artistically gifted as a singer and has cultivated her gifts to excellent issues. Her delivery is free and spontaneous, her phrasing well considered and well carried out, and her diction of unusual clearness in the several languages she used. —New York Times.—Nov. 24, 1916.

Miss Roberts has a voice of real beauty and great volume. With her natural gifts she is sure to please almost any audience as much as the friendly hearers for whom she sang yesterday. —New York Mail.—Nov. 24, 1916.

Miss Emma Roberts, an American contralto, effected a first New York appearance with a song recital in Aeolian Hall. She revealed enough ability to make it probable that she will be heard again here before long. —New York Globe.—Nov. 24, 1916.

Such singers as she proved herself to be, are exceedingly rare and are to be cherished. In the first place Miss Roberts has a voice of extraordinary richness and power. In the second place she has technique

of the first order. Her tones are perfectly free from the top of her scale to the bottom and she has so perfected the dynamic treatment of them that she sings from a full forte to a pianissimo with exquisite gradation and smoothness. Without entering into further details it can be said that Miss Roberts has one of the few great voices that have come before the public in recent years, and that she uses it with the finished

beauty of the genuine old Italian school. Her breath support is so good that she phrases as she pleases and a well cultivated taste directs her to do it most intelligently. Her diction in Italian, German, English and Russian was shown yesterday to be that of a singer who knows no difficulty in pronunciation.

In short, a new American singer of whom much ought to be said in the future has made her appearance. Miss Roberts gave yesterday every indication that she should develop into one of the recognized stars on the concert platform. —New York Sun.—Nov. 24, 1916.

A new singer to our concert halls made her appearance in a recital yesterday afternoon in Aeolian Hall. She was Miss Emma Roberts, and if she fulfils the promise she showed yesterday, she probably will be heard from often in the future. Miss Roberts possesses a contralto voice of unusual range and unusual power. Its tones are easily produced and possess at times a peculiarly rich timbre. —New York Tribune.—Nov. 24, 1916.

The program offered contained many compositions that make exacting demands upon the singer. She began with Secchi's "Lungi dal Caro Bene," and concluded the introductory group with two old English airs, "About the Sweet Bag of a Bee," and "Lawns as White as the Driven Snow." In each of these the singer disclosed a smooth mezzo-soprano voice of agreeable quality and an excellent understanding of that important factor of good singing—correct tone placement. —New York Morning World.—Nov. 24, 1916.

Miss Roberts has a contralto voice of beautiful color and good range. —New York American.—Nov. 24, 1916.



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### Praise for Hans Hess

Hans Hess, the prominent Chicago cellist toured in Missouri, Iowa and Minnesota recently with Geraldine Farrar. The following glowing tributes attest his success:

Hans Hess, cellist, proved himself a true artist with his instrument.—St. Joseph (Mo.) Gazette, November 7, 1916.

Hans Hess gave two groups of cello numbers, responding to an encore. His first group was most pleasing to the audience and his final number gave him opportunity for an evidence of his mastery of technique.—St. Joseph (Mo.) News-Press, November 7, 1916.

Hans Hess, the Chicago cellist, plays with a sure touch and produces a melodious tone.—Des Moines (Ia.) Capital, November 9, 1916.

Hans Hess, the Chicago cellist, immediately won a following by his playing. His tone is rich and melodious, his fingering clean cut and his interpretations are imbued with dignity and poetry. For an encore he played "Orientele" (Cello) using the pizzicato delightfully.—Des Moines (Ia.) Register, November 9, 1916.

Two groups of cello numbers by Hans Hess, Chicago cellist, were most enjoyable.—Duluth (Minn.) Herald, November 11, 1916.

November 25, Mr. Hess gave a sonata recital for the Chamber Music Society of Madison, Wis. November 27, he visited Richmond, Ind., to make records for a talking machine company.

### Bowes Studio Musicale

Charles Bowes, the vocal teacher, gave his first studio musicale this season Tuesday, November 14. Ruth Winters has made exceptional progress, vocally and artistically. The splendid study atmosphere of the summer school at Prouts' Neck has developed her into an earnest student. Katherine R. Heyman, composer, had four of her songs on the program. They are very musical and really meritorious. They were beautifully interpreted by Ruth Cunningham, most ably assisted by the composer at the piano. Eldvia Stanford, a promising light opera prima donna, sang most acceptably.

Luther Marchand, who has been with Mr. Bowes but a few weeks, shows excellent material to work with and his future progress will be worth watching.

Harry G. Stephens sang with very smooth, mellow tone production, two Chadwick songs. A professional career is awaiting this young man any time he wishes to abandon the business life.

### Lenora Sparkes Returns From England

Lenora Sparkes, soprano of the Metropolitan Opera Company, recently returned to the "States" after having spent the summer months at her home in England. The accompanying snapshot shows Miss Sparkes in company



LENORA SPARKES, SOPRANO OF THE METROPOLITAN OPERA COMPANY, AND GEORGE RILEY, CAPTAIN OF ENGLISH ARTILLERY.

On board the Adriatic en route to England last summer.

with George Riley, captain of English artillery, on board the steamer Adriatic en route to England last summer. Capt. Riley, who has been twice wounded, returned to his regiment for the third time after a period of recuperation spent in America. It will be noticed that life preservers are worn by Miss Sparkes and Capt. Riley, apparently in preparation for submarines.

Just before sailing for England Miss Sparkes made an extended tour of New England, and while abroad she sang at two concerts for the blind soldiers and frequently delighted the wounded in the hospitals with the beauty of her voice and the charm of her interpretation and personality.

### Idelle Patterson Tributes

That Idelle Patterson is very much a worth while recital giver these excerpts from the New York press following her New York recital this fall emphasize:

Miss Patterson sang with considerable feeling and skill.—Globe, October 27, 1916.

Idelle Patterson possesses a fresh and flexible voice.—Evening Mail, October 27, 1916.

Idelle Patterson is a woman of much charm and an abundance of good looks who possesses an exceedingly pretty voice and evident temperament.—Tribune, October 27, 1916.

Miss Patterson proved to have decided gifts as a singer of fine tone, color and skill.—Los Angeles Express.

Miss Patterson's voice, at its best in the lighter, upper register, shows unmistakably by its virtuosic quality, the effect of the most skilful training, combined with its own natural beauty. In the cantilena as well as in the lyric numbers Miss Patterson's voice was

especially pleasing. This visitor from Minneapolis will be gladly heard again in New York.—Staats Zeitung, October 27, 1916.

Idelle Patterson has great personal charm and a beautiful voice.—Daily Times, Los Angeles.

Idelle Patterson's voice rang out with splendid purity and volume.—Evening Bulletin, Philadelphia.

### OREGONIANS GIVE MME. SCHUMANN-HEINK OVATION

Symphony Arouses Enthusiasm—Organists Meet—An American Indian Costume Recital—Operatic Lectures

About 2,700 Oregonians heard Mme. Schumann-Heink sing on November 11, when she appeared under the management of Steers & Coman. The great contralto was given a veritable ovation.

### Portland Symphony Arouses Enthusiasm

The season's first concert of the Portland Symphony Orchestra took place at the Eleventh Street Theatre on Sunday afternoon, November 12, with Moses Christensen again at the conductor's desk. It was a meritorious performance. The program included Beethoven's first symphony, Brahms' "Academic" overture, Dvorák's "In den Spinnstuben" and Percy Grainger's "Irish Tune from County Derry." The orchestra, which is made up of sixty union men and which was organized six years ago, evoked the warm applause of 1,500 music lovers. This organization does not present soloists.

### Guild of Organists

An \$11,000 pipe organ has been installed in John D. Coleman's new residence, East Sixteenth and Tillamook streets, where the Oregon Chapter of the American Guild of Organists assembled on November 6 and gave a very enjoyable program. Organ solos were played by Dr. Max P. Cushing, Margaret Lamberson, Frederick B. Scholl, Martha B. Reynolds, H. C. Ferris and Lucien E. Becker, dean of the local guild.

### Katherine Neal-Simmons Sings

Katherine Neal-Simmons, of Portland, scored a big success with her American Indian costume recital at Olympia, Wash., where she sang before a large and fashionable audience, including the officials of the capital city. Mrs. Simmons was recalled many times. Fred Smelzer, flutist, and Mildred Raymond, pianist, assisted.

### Moses Baritz, Lecturer

Moses Baritz, a newcomer, is giving a series of operatic lectures in the Turn Hall. Mr. Baritz, who is an excellent lecturer, is drawing large crowds. Admission is free. J. R. O.

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### Gruppe Musicale a Brilliant Social Event

Among the most interesting and delightful of the many musical-social functions of the season, was a reception with a formal musical program on November 24, given by Paolo Gruppe, the young cellist of international celebrity, at his charming Carnegie Hall studio, where he has been kept busily occupied in the intervals between concert giving and ensemble appearances, teaching ambitious and talented pupils from all parts of the country—the West particularly—with quite a sprinkling of earnest students from abroad, attracted by his sterling merits as a pedagogue, as well as virtuoso and exponent of all the beauties of the cello. The studios were beautifully decorated and an elaborate tea was served. Three well known New York society women were Mr. Gruppe's hostesses upon this occasion, Mrs. Frederick Nathan, president of the Consumers League, Mrs. Willis Mackay, and Vera Bigelow.

Mr. Gruppe played an interesting program with all his extraordinarily beautiful and easily flowing art. His rounded, mellow tone, enhances the myriad and shifting tone tints with which he colors his performances. He has the easy grace of an experienced and proficient master, a flaming intensity and, as may easily be imagined, an all-encompassing artistry.

The composers who figured on the program were Gabriel Faure, Jean Hue, Haydn, Robert Schumann.

Mr. Gruppe was in excellent form, and played with astonishing brilliancy, though with an admirable and artistic restraint calculated to enhance the delights of his superb readings. His audience, numbering artists musical, and musical amateurs, appreciated to the full the matured and exceptional art of the young cellist and applauded his efforts with every appearance of spontaneity and enthusiasm.

Among the invited guests were Mrs. J. S. Cravalho and Mrs. Smith of the Haarlem Philharmonic, Mrs. A. D. Bramhall of the Sherry Musicales, Mr. and Mrs. Arnold Volpe, Sigismund Stojowski, Max Lieblich, Mrs. Leo Stearns, Mrs. Bertram Sherwood, David Bispham, A. Gruppe, the well known painter, father of the young cellist, Mrs. Gruppe, the artist's mother, Mrs. Clayburgh, Mrs. William Wright, Mrs. Raymond Callender, Mrs. Jerome Harkness, Mesdames Walter Smythe, Gerald Wilson, Harvey Hoyt, Greta Torpadie, Anstace Allen, Eustace Willoughby, William Carter, Randolph Martin, Barton Emery, Percival Anderson and many others.

Mr. Gruppe has a busy season before him, and his engagements for concert and recital have been numerous since the very beginning of the autumn.

He will give a series of receptions in his Carnegie Hall studios as also in his residence studio. This first reception occurred on the afternoon of November 24.

### Ganz Off for Cuba

Rudolph Ganz sailed Wednesday, November 29, for Havana where he will give three recitals. As usual Mr.

Ganz's choice of programs gives distinct evidence of his artistic intelligence. The principal numbers of the first one will be the Schumann symphonic etude and the Beethoven sonata; of the second, Bach-Busoni "Chaconne," a Haydn sonata, and the Chopin B minor sonata; of the third, Liszt's variations on Bach's "Weinen Klagen," a Beethoven sonata, op. 57. Besides these there will be shorter works by Sibelius, Granados, Saint-Saëns, Liszt, Haydn, Debussy and Blanchet.

### HELENA THEODORINI IN NEW YORK

Though a newcomer to New York, Helena Theodorini (in private life, Baroness d'Harmezek) is no stranger to all the other operatic capitals of the world nor are they strangers to her. She was born at a city which, last week, through its capture by the Germans came perhaps into greater prominence than it had ever before enjoyed—Craiova, Roumania. At six years of age she began to study the piano and when only nine made her first appearance as a concert player. Going to Milan when she was fourteen she began to study voice as well as piano and at the age of seventeen graduated from the Milan Conservatory taking the first prize both for the piano and vocalism.

She began on the operatic stage quietly and unostentatiously in small parts as an alto, but with advanced experience and with surprising rapidity her voice developed into a mezzo soprano of extraordinary range. It was at Warsaw as Rosina in the "Barber of Seville" that she began the series of real triumphs which attended her wherever she went thereafter, until she married some twelve years ago and gave up her stage career to teach. Her debut at La Scala was made at the age of twenty-one as Valentine in "Huguenots" and she it was who created Salome in Massenet's "Herodiade" at its first Italian production at La Scala. After that it was for her simply a succession of seasons at the leading opera house of Italy, Spain, Portugal, England, Russia and South America.

An idea of her extraordinary voice and vocal ability is given by the list of parts which she sang, which included such contrasts as both Aida and Amneris in "Aida," Gioconda, Rosina in "The Barber of Seville," Valentine, Violetta ("Il Traviata"), La Navarraise, and La Sonnambula, and she enjoys the reputation of being as excellent an actress as a singer. Her time was constantly taken up by a steady succession of engagements in these various countries and she never found an opportunity to accept the offers made her by the Metropolitan management.

Mme. Theodorini in the course of her career has been the recipient of honors from the royal families of all countries where she has sung and innumerable tributes from her associates in the artistic world. The king and queen of Spain and of Roumania are among those who have volunteered in writing an expression of their admira-

tion for Mme. Theodorini's art and she is the proud possessor of further tributes to her art both as artist and teacher of singing from such prominent fellow artists as



HELENA THEODORINI,  
as "La Navarraise."

Caruso, Bonci, Battistini, Ruffo, De Luca, Campanini and numerous of the most prominent composers among them, Ponchielli, Giordano and Jules Massenet.

## MME. ERNESTINE

# SCHUMANN-HEINK

## Continues Her Triumphs on the Pacific Coast

FROM THE PORTLAND, ORE., TELEGRAM,  
Issue of November 13, 1916.

GREAT DIVA ENTHRALLS WITH EVENING OF SONG.  
SCHUMANN-HEINK DELIGHTS MONSTER CROWD WITH LIEDER AND ARIAS.

Schumann-Heink—is it the name or the golden voice or the woman herself that weaves the magic spell about our hearts? Saturday evening the diva appeared before a capacity house at the Heilig, the second of the Steers-Coman concerts. Long before 8:15 the S. R. O. signs were out, even the overflow seats arranged on the stage having been exhausted. A thunder of applause greeted the famous contralto as she stepped on the stage. Her grace and charm seem to increase with each appearance.

Her first number, "My Heart Ever Faithful" (J. Bach), and "Ich Liebe Dich" (Beethoven), with its soft voice work and perfect legato, received well merited applause, but after the aria,

"Ah, Mon Fils," from the opera "Le Prophete" (Meyerbeer), the enthusiastic audience would not be quieted until she had responded to an encore, "Mon Cœur S'ouvre a ta Voix," from "Samson et Delilah" (Saint-Saëns).

Her second group began with one of the best loved of the Schubert songs, "Du Bist die Ruh," and was followed by that sparkling little gem, "Die Forelle," also by Franz Schubert. Nor was the audience satisfied until she had repeated this naive song of "the cheated and the cheat." Then came "The Erl-King," without which no Schumann-Heink program would be complete. Others have attempted to sing this song, but no one can sing it as she can. "Traum Durch die Dämmerung" (Strauss), was followed by "Heimweh" (Hugo Wolf), which she sang from a heart that knows the meaning of the word "Heimweh." "Mutter an der Wiege" (Carl Lowe), and "Spinnerliedchen" brought the second group to a close. But the insatiable audience demanded more and by request Madame sang that Irish love song, "My Danny."

Her third group opened with "Dawn in the Desert" by Gertrude Ross, who by the way, is a Western composer; and was followed by "The Cry of Rachel" (M. T. Salter), which left more than one eye tear-dimmed. "Down in the Forest" (L. Ronald), "The Rosary" (Nevin), without which no Western program would seem complete, and "Good Morning, Sue" (Delibes), completed the program; completed it as far as the printed program was concerned, but her admirers would not be denied one more last song. This was the ever loved "Stille Nacht."

Edith Evans, of New York, was accompanist, and deserves no little credit for her excellent work.

FROM THE PORTLAND, ORE., JOURNAL,  
Issue of November 12, 1916.

SCHUMANN-HEINK SINGS FOR THOUSANDS.

Nearly 3,000 persons jammed the Heilig Theatre last night to hear Madame Schumann-Heink in recital. About 400 persons occupied seats on the stage, surrounding the world famous contralto, and about 200 others sufficiently enthusiastic to pay \$1.50 for standing room with a solemn promise not to step into the aisles in violation of the city ordinances governing theatres. The great cantatrice was given a big ovation and in every way, artistically as well as financially, the recital was one of the most successful given here.

PORTLAND OREGONIAN, November 12, 1916.  
SONGS WIN OVATION—MME. SCHUMANN-HEINK  
SWAYS ENTHUSIASTIC AUDIENCE.  
SIMPLE PATHOS IS HEARD—GERMAN VOCAL GEMS NOT APPRECIATED  
IN FULL BY THOSE NOT ACQUAINTED WITH TONGUE—  
SMILES ALSO ARE CARRIED TO HEARERS.

BY JOSEPH MacQUEEN.

Mme. Schumann-Heink is like a new dollar and also like the

sunshine pouring from a May sky—everybody is glad to see her. She seems to have outdone the famous Ponce de Leon, because she must have discovered the secret of everlasting life. She is like—but what is the use? The fact is there is only one Schumann-Heink and she cannot be duplicated.

Last night at the Heilig Theatre the great German-Austrian contralto was the solo vocal star in concert, assisted by Edith Evans, of New York City, piano accompanist, and won a spectacular success. Schumann-Heink, from the first moment she stepped on the stage, was greeted by her large audience as if she had been a personal friend. Every seat in the house was occupied, and there was even an "overflow meeting" on the stage.

VOCAL GEMS ARE IN GERMAN.

The man who does not have a speaking acquaintance with the German language, or at least does not know German songs, did not enjoy last night's concert to its fullest measure, because the best songs were German vocal gems, sung in the German language. Still, the uninitiated grasped the vocal drift of the singer. At the end of each song there came roars of applause. It was a perfect exhibit of heroine-worship.

Of course, Schumann-Heink's voice is not so young and fresh as it once was—but today it has more charm than years ago. Her grand opera professional work has stamped her singing with splendid dramatic intensity and fervor of utterance. Her concept of art has grown in intensity. Her grasp of poetic meaning has improved much. In personal popularity there is no other singer in America who has more appeal. She is the type of artist that the managers love to present to audiences, because she always draws big houses. Her use of English is splendid.

SONG HAS SIMPLE PATHOS.

It was wonderful to hear such a hackneyed song as "My Heart Ever Faithful" (Bach) sung with such simple pathos and new beauty by Schumann-Heink. Real refinement of sentiment lives in her "Ich Liebe Dich" (Beethoven), and emotion of an intense quality naturally was reflected in her "Ah, Mon Fils" from Meyerbeer's "Le Prophete." But her grand moment came in her wild throbbing "Erl-King." This was the star bit of the concert. Real tragedy was stamped on Salter's well known "Cry of Rachel."

Bright songs, with smiles in them, such as "Mutter an der Wiege" (Lowe), "Spinnerliedchen" and "Good Morning, Sue," were interpreted joyfully, with loving good nature. The extra numbers were "My Heart at Thy Sweet Voice" from "Samson and Delilah" (Saint-Saëns) and "Calm as the Night" (German folksong).

Miss Evans is a first class accompanist and plays with both grace and skill. The concert opened the Steers & Coman series of concerts for 1916-17, and was a most auspicious affair, both from music and society viewpoints.

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## THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Co.  
Devoted to the interests of the Piano Trade.

Strauss' "Alpine" symphony will sing its more or  
less pastoral song at the Chicago Orchestra concerts  
of December 1 and 2.

In Portland, Ore., they evidently regard Brahms  
as a "singular" composer, for they left the final "s"  
off his name on a symphony program.

Most of the "benefit" concerts given in New York  
are of direct financial benefit also to the well known  
artists who participate in them, and that is as it  
should be.

To the list of singers crowned queens of colora-  
tura in this country, Patti, Melba, Tetrassini, Sem-  
brich, Hempel, and Barrientos, the name of Galli  
Curci now must be added. She is the singing idol  
of Chicago at this moment. Maestro Campanini,  
operatic astronomer, has discovered a great new  
star.

The Boston Symphony Orchestra and the St. Louis  
Symphony Orchestra have included Mrs. H. H. A.  
Beach's piano concerto among the works on their  
programs this season. In both instances Mrs. Beach  
will play the solo part of the work. The concerto  
has already been played by the Chicago Symphony  
Orchestra, Frederick Stock, conductor; the Phila-  
delphia Orchestra, Leopold Stokowski, conductor;  
and the Los Angeles Symphony Orchestra, Adolf  
Tandler, conductor. The Chicago and Philadelphia  
orchestras have also performed her "Gallic" sym-  
phony. Another interesting engagement for her  
this winter is a performance of her quintet with the  
Kneisels in Chicago under F. Wight Neumann's  
management. This is a record that any composer,  
man or woman, might well have a right to be  
proud of.

A great truth is grasped and succinctly stated by  
the Music Student of Los Angeles. That breezy  
little publication says: "Your music teacher can't  
pay bills with your promises. (Nor can a music  
magazine.)"

It is merely a timely little reminder to say that  
when "Alceste," by Gluck, was produced in Paris in  
1776, there were critics who said that he had no mel-  
ody, that he made his singers shriek, that he wrote  
harsh harmonies and noisy orchestration, etc.

One of the New York dailies, the Tribune, ar-  
raigns an opera singer, Mme. Ober, and tells her to  
"restrain her Teutonic emotionalism" as Azucena in  
"Trovatore." In what way does Teutonic emotion-  
alism differ from Italian, Russian, French, Swedish  
or American emotionalism?

The MUSICAL COURIER extends heartiest greet-  
ings to President Wilson on his re-election, and  
hereby nominates him for honorary president of the  
American National Academy of Music, that great  
national institution which is to be founded at Wash-  
ington by an act to be passed—at his suggestion—  
at the first session of Congress in his second ad-  
ministration—perhaps!

That busy statistician and compiler of dates and  
figures, the music critic of the New York Tribune  
asserted recently that Berlioz's "Corsair" overture  
had not been heard here for eleven years until the  
Boston Symphony Orchestra played it recently at  
Carnegie Hall. As a matter of fact, the New York  
Philharmonic, under Stransky, performed the work  
in the same hall on February 15 and 16 and March  
10, 1912.

Frances Alda, at the very beginning of the sea-  
son, has established a record for frequency of ap-  
pearance which would be hard to equal. Within ten  
days she appeared five times in opera with the  
Metropolitan Opera Company, beside this giving a  
recital at Carnegie Hall and appearing as soloist at  
a Biltmore musicale. The perfection of her art is  
proved by the fact that her final audience applauded  
her with the same eagerness as her first one.

It is doubtful whether the record for continuous  
service with one choral society held by William  
Rogers Chapman, conductor of the New York Rub-  
instein Club chorus, has ever been duplicated by any  
American conductor. The most remarkable feature  
of this record is the fact that since the founding of  
the organization, thirty years ago, Mr. Chapman has  
never failed to conduct a single concert of the or-  
ganization.

A timely word or two from Henry T. Finck, in  
his Evening Post column: "Edward MacDowell is  
all the rage this year. Nearly every pianist is play-  
ing his sonatas, and by and by his short pieces also  
will be discovered. They are equally charming." Mr.  
Finck also gives his readers some interesting  
material about Liszt, quoted from Gauthier's six  
volumes of musical and theatrical criticisms. The  
best passage in the excerpts is the one in which  
Gauthier tells that Liszt became great by "not listen-  
ing to his enlightened critics, who benevolently in-  
sinuated that it would be well if he gave up all his  
peculiar qualities."

Said the MUSICAL COURIER of January 13, 1916,  
discussing Metropolitan Opera problems: "Who  
are the great Italian sopranos of the day? We  
know two; both young artists in their early twenties  
who are well worthy to come to the Metropolitan  
and undoubtedly will do so later on. Reference is  
to Rosa Raisa, a magnificent dramatic soprano, who  
made a real sensation in Italy last winter, and  
Claudia Muzio, lyric-dramatic." Mr. Campanini  
made sure of Rosa Raisa for his Chicago Opera and  
now Mr. Gatti-Casazza, following the defection of  
Lucrezia Bori, has engaged Claudia Muzio. If Mr.  
Gatti-Casazza knew that Miss Muzio was worth  
having (she is) and available, as she proved herself  
to be at very short notice, one wonders why she was  
not engaged long ago. Everybody excepting the  
Metropolitan management seems to have known that  
there was very little chance of Miss Bori's coming  
back this year.

Leopold Godowsky will give his first New York  
recital this season in Aeolian Hall Tuesday after-  
noon, December 12. His program will consist of  
Schubert, Beethoven, Chopin, Weber, Godowsky,  
Withorne, Scriabine, Debussy, Saint-Saëns and  
Ravel.

Chicago has its great favorite among string  
quartets, and the one it prefers is the Flonzaley.  
Very recently the Kneisel Quartet appeared in Chi-  
cago and performed Beethoven's D major quartet.  
The Herald (November 20) said: "In the absence  
of deeper and more moving qualities the playing left  
one unstirred and cold."

Advices from the MUSICAL COURIER's Chicago  
office state that the future of opera in Chicago, un-  
der Campanini's direction, appears practically to be  
assured for several years to come. The next oper-  
atic season, in all probability, will be longer than the  
present one, and a leading feature will be the re-  
vival of "Romeo and Juliet" with Galli-Curci and  
Muratore.

A very interesting article by E. L. Turnbull, in the  
Baltimore Evening Sun (November 13), points out  
some valuable things in connection with the work-  
ings of American symphony orchestras and their at-  
tempted regulation by the labor unions. Mr. Turn-  
bull takes the side of the orchestras and says that, as  
they are a national artistic benefit, they should have  
more individual freedom than commercial institu-  
tions which come under the control of organized  
labor. It is difficult for the unions to establish such  
a line of demarcation, and the fact that the big sym-  
phony orchestras all seem to be operating success-  
fully shows union regulation to be at least not de-  
structive. Mr. Turnbull contributes a paper also to  
the New York Evening Post, wherein he passes  
stricture upon our Government for its lack of inter-  
est in musical matters, and chides our Capital with  
lacking a concert hall, an opera organization, a sym-  
phony orchestra maintained either by private or  
Federal endowment. Mr. Turnbull cries: "Com-  
pare the musical advantages of Washington with  
those to be found in London, Paris, Berlin, Vienna,  
Petrograd, Rome, Madrid or Amsterdam." It is a  
point well taken.

## WEBER'S LETTERS TO BE PUBLISHED

Any persons or institutions possessing original let-  
ters of Carl Maria von Weber are requested kindly  
to send verbatim copies of the same to this office,  
giving dates and names of the persons to whom the  
letters were addressed, also the names of the pres-  
ent owners. A complete collection of Weber's let-  
ters is soon to be published. Full details of this in-  
teresting but purely ideal undertaking will be made  
known through these columns as soon as all arrange-  
ments have been completed. Weber's complete cor-  
respondence never yet has been published, although  
the great composer died ninety years ago—in 1826,  
in London, shortly after the "Oberon" première,  
which he conducted in person. Any one forwarding  
copies of letters to the MUSICAL COURIER will assist  
in making this undertaking a complete success.

## MOTHERLY MUSIC

In a recent issue of the Illinois State Journal one  
reads:

Every mother in the United States loves Mme. Gluck for  
what she did, and the public knows her to be the tender  
and unselfish woman that her friends say she is. It is no  
secret that Mme. Gluck looks with scorn upon prepared  
baby food and bottles; little Maria Virginia never saw a  
bottle for several months. She is now more than a year  
old, and the healthiest, happiest youngster any one could  
hope to see.

To make sure of the attendance of all the mothers  
at her recitals Mme. Gluck should arrange a program  
like this:

Vocal: "Frauenliebe und Leben" . . . . . Schumann  
Kinderlieder . . . . . Taubert  
Piano: Berceuse . . . . . Chopin  
Schlummerlied . . . . . Schumann  
Gollywog's Cake Walk . . . . . Debussy  
Violin: Berceuse . . . . . Jocelyn  
Vocal: "Kindertotenlieder" . . . . . Mahler  
"Schlaf, Kindlein, Schlaf" . . . . . Old German  
"Als die Alte Mutter" . . . . . Dvorák  
Violin and Piano:

"Kindersymphonie" (transcribed) . . . . . Haydn  
In case any of the audience remain awake after  
the regular program, Schumann's "Träumerei"  
might be added by the violinist as an encore.

# VARIATIONS

By the Editor-in-Chief

## Piece Terms

It was Schumann who first used common sense musical terms and titles and drew them from the vernacular of his land. Today Percy Grainger is following the Schumann example, but with the difference that the language employed by the Australian is English, and his titular conceits and directions for performance are far more original and daring than any ever put forth by gentle Robert Schumann.

Before us lies a set of four Grainger pieces called "In a Nutshell." The first of the quartet is called "Arrival Platform Humlet," and its idea is gleaned from the composer's prefatory explanation: "Awaiting the arrival of belated train bringing one's sweetheart from foreign parts; great fun! The sort of thing one hums to one's self as an accompaniment to one's tramping feet as one happily, excitedly paces up and down the arrival platform."

As there are eight pages of music and six distinct themes, one naturally builds up a story in connection with the piece and imagines the episodes of the swain's first glance at the bulletin board with the information that the expected train is late; the finishing of the newspaper; the beginning of the tramp; the cigaret; the repeated questions asked of the hard hearted station master; the wondering as to whether the other promenaders are waiting for the same train as yours; finally, the welcome arrival; the debarkation of the wonderful girl; the recognition; the embrace—poppycock, kind reader, you and I are wrong, for Mr. Grainger admonishes directly as follows: "The humlet is not 'program music' in any sense. It is marching music composed in an exultant mood in a railway station, but does not portray the situation itself, its contents, or any event." The bitterest blow comes in the statement: "The final swirl does not depict the incoming of the expected train." It is simply, then, one of those nameless things we compose to the rhythm of our hoofs, or to the thump of the axles when we ride in a train or street car, and Percy Grainger correctly titles it a humlet.

## How to Play a "Humlet"

The opening directions say, "with healthy and somewhat fierce 'go,'" although the initial theme is to be done "somewhat pertly." Moments of stress ensue, and they are marked "louden" and "louden lots." Then comes "hammeringly." Next we encounter "prattlingly," "heavy, bundling," "riotously," "lots ffff," and the final "fffff."

"Gay but wistful" is No. 2 in the suite and represents "a music hall tune in popular London style" (idealized, of course). It leads off with "wrenched f," and goes on through "very clingingly," "trumpet-like," "drumlike," etc. No. 3, "Pastoral," will please those who have trouble with their counting, for the composer wishes the number to be done in a manner "restful and dreamy, but wayward in time." On the second page a passage needs the playing of "top notes rather piercingly," later "very harsh and piercing," "chatteringly," "very free in time," "impulsively," "chimelike," "rather friskily," "impulsively, but not violently."

We were shocked at first to discover that No. 4, "The Gum Suckers March," was dedicated to Henry T. Finck and his exquisitely refined wife. We had a notion that "gum suckers" were persons addicted either to chewing gum or else to that blackest crime in the calendar, the making of imbibitory and deglutitious noises with the palate and teeth after eating. Imagine our relief when Mr. Grainger said: "'Gum suckers' is a nickname for Australians hailing from the state of Victoria, Australia. The leaves of the gum (eucalyptus) are very refreshing to suck in the parching summer weather." Part of the march is "clangingly," another is "clatteringly," "louden hugely," and "like a shriek."

## What Grainger Will Do

The foregoing paragraphs are not a review of the Grainger music, but only a glance over his nomenclature. Let no one infer for a single moment that those pieces are anything but very excellent music, with much tune, interesting harmony, and artistic facture. Grainger is a welcome apparition in these days of stencil piano composers. Unless we suddenly have become a poor prophet in musical matters, look for the next worth while piano concerto

from Grainger's pen, probably with the suggestion to "play this detached run as a canary would pick seed" and "end by loudening, with utter defiance of the fact that the critics will discover the work to be not at all like Beethoven, Chopin, Schumann and Liszt."

## A Museum of Musical Art

The complete caption is American Museum of Musical Art, and a prospectus relating thereto is sent to us by Alice Augusta Driggs. The object of the intended museum, says that lady, is to spread the knowledge of music, to collect and preserve objects relating to music, and to erect a suitable building to house such material and to include a library, lecture and concert rooms, etc. "The American Museum of Musical Art to be erected, supported and maintained by the city, State and general public," suggests the preface to the very handsome booklet. Patriotic and musical engravings adorn its pages, pictures of famous museums are shown, and the tonal treasures of the world's big libraries are enumerated invitingly. The project is attractive, and is extensive enough to include song birds, reproducing instruments, musical paintings by Blashfield, Abbey, Willard, Whistler, etc., the flag that inspired "The Star Spangled Banner," the Liberty Bell, Washington's flute, Thomas Moore's harp (now in New York), the bugle that sounded the San Juan charge, etc. The first practical step toward the realization of the American Museum of Musical Art is the raising of the money for the building. The picture in the index page of the prospectus is a very lovely reproduction of Watts' "Hope."

## What Jack Cost Us

In spite of the prodigious cost of white paper we are publishing the attached, received from Walter David, of Foster & David. We are not certain whether it is a wail or an exultation:

This morning.  
I had an idea.  
And it was a good one.  
About an "ad."  
For the MUSICAL COURIER.  
And just as I started.  
To write it out.  
My secretary.  
Came in.  
And announced.  
Mr. John Barnes Wells.  
And Jack came in.  
And was glad to see me.  
And I was glad to see him.  
And he told a funny story.  
And I laughed.  
And he laughed.  
Then he told another.  
And we all laughed.  
My secretary.  
And Jack.  
And I.  
Then he went out.  
And my good idea.  
Went with him.  
And all I could remember.  
Was the funny stories.  
And that Jack.  
Is a good fellow.  
And a mighty fine.  
Singer.  
I thank you

## The Musical Clutch

In the December Smart Set, H. L. Mencken calls opera "the slum area of music." He makes other comparisons, too, which are striking, and he belabors those persons who judge pictures and music solely by the sentimental emotions they evoke. He cites Millet's "The Angelus" as one example, and Sibelius' "Finlandia" as another. Says Mr. Mencken:

Brahms' fourth symphony has no sentimental significance; it is empty of all piety, patriotism and amour; it represents no object or idea; it symbolizes no recognizable emotion. And yet, as everyone knows, it is a superb work of art, and its appeal to the aesthetic centers is almost overpowering. Contrariwise, Sibelius' "Finlandia" awakens the emotions like a call to arms. In it there is revolt, heroism, the cry of an oppressed people; it stirs the heart as effectively as Schubert's "Ständchen" caresses the lachrymal glands. And yet, at bottom, it is a cheap and insignificant piece of work, without either novelty in design or ingenuity in execution. It belongs, in brief, to that debased and sentimentalized order of art of which "The Angelus" is a prime example, just as Brahms' symphony belongs to that pure and noble order of which Michelangelo's "Slave" is a prime example.

That is well put, and serves as a solid rebuke to those who "know nothing about music, but know

what they like," that Patti reveals her greatest art in "Comin' Through the Rye," that "I Dreamt I Dwelt in Marble Halls" is more melodious than the "Liebestod," and that Tchaikowsky is "boiler factory noise" and "My Ole Kentucky Home" a heaven sent composition, merely because the latter gave some one a clutch in the throat when it was played by a wheezy hand-organ outside his New York boarding house on a rainy Christmas Day. Irvin Cobb was the gentleman who uttered the Tchaikowsky-Kentucky Home absurdity in the Saturday Evening Post a few years ago. He probably weeps whenever he sees his old homestead down on the farm. However, he would not, on that account, compare the cradle of his ancestors to the Parthenon, as a piece of art.

We wish Mr. Mencken, if he has the time, would get after two or three of the estimable old ladies who sign male names to the music criticism in our New York dailies. The reminiscent mode of music reviewing, interspersed with sighs and sobs about the great vanished past, would furnish Mr. Mencken with rich material. The turgid Tribune notices, with their Teutonic flavor, were referred to aptly the other day by a well known musician as "the Kaffee Klatsch style of music criticism."

## Irrepressible

"M. B. H." is with us. Let him speak: "Dark days, these, for advocates of opera and songs in English. Alma Gluck comes along last week and gives us an extract from Damrosch's 'Cyrano.' Alma sang it in the tongue of our beloved land. Well, up pops one of your New York critics and writes: 'The words were scarcely more intelligible than those of Glinka's work, which were sung by Miss Gluck in Russian.' Really, it is awful of Uncle Sam's language to behave so badly. It is a dreadful language. Shakespeare should have written in Russian."

## On Paderewski's Pounding

We are in receipt of a treasured communication from Amy Fay, which we reprint very gladly:

To the Editor of the Musical Courier:

In the MUSICAL COURIER for November 9, an article on "Paderewski's Pounding," recalls to my mind an amusing anecdote, which I cannot forbear relating, as it comes in very apropos.

One evening I was invited to the house of a well known and popular pianist in New York who wanted me to hear a young man (his pupil) play the Schumann concerto. I accepted the invitation, and I remember the artist-teacher remarked, "You must admit, Miss Fay, that it is an epoch in the life of a musician when he plays the Schumann concerto for the first time." I admitted the truth of this statement, and then added that "the greatest performance it had ever been my good fortune to hear was when I heard it played by Paderewski at a big concert in the opera house, one Sunday evening, in this city." This led up to a general discussion of Paderewski's playing, when the artist-teacher began to criticize and find fault with it in a manner which finally aroused my wrath on account of its injustice. All in a heat, I hurled the following at his head: "I don't care what you say about Paderewski, and I would rather hear him than any other pianist, regardless of any faults he may have!" I expected to have my head taken off, but, much to my amazement, my opponent at once backed down completely and replied, "Ah well, as far as that is concerned, so would I."

That sufficed for me (as I told him), and the truth is, Paderewski is so entirely in a category by himself, and so head and shoulders above all the pianists, one is obliged to accept the verdict of the enormous houses which greet his every public appearance, whether one agrees with it or not.

Let us be thankful for the good which the gods provide and stop carping. "Vox populi, vox Dei!" says the proverb.

Yours respectfully,

AMY FAY.

68 West Ninety-first street, New York.

We heard a young girl the other day, a Miss Novaes, and we are more eager to hear her again, at any time, than to hear Paderewski when he is in a pounding mood. We are unable to appreciate his unrealized "orchestral" intentions. His piano may sound "orchestral" to him; to us it sounds like an overworked and outraged piano, and nothing else. Of Paderewski's playing in Boston, the Post wrote the other day: "The piano is not capable of more than a certain number of effects and a certain range of sonority." The Advertiser dubbed his chords "crashing." In Chicago he was criticised by Frederick Donaghey (in the Tribune) for "dry, precise and stark playing of the Schumann fantasia." Most of the time Percy Grainger's word, "hammeringly," fits the Paderewski of today.

## Variationettes

Alma Gluck should study English diction with Percy Hemus. His work at Aeolian Hall last week was a delight. It is easy to do so when one knows how, and Mr. Hemus knows thoroughly.

New York was visited by a convention of the Academy of Arts, Science, Letters, or something or

other. We really forget the title. Theodore Roosevelt read a paper at one of the meetings. His best paragraph was this one: "Second class art always will remain second class art, even when it is poor." Many of those present dared not smile.

Now that Mr. Hughes has sent his congratulatory telegram to President Wilson, is it not really time for Saint-Saëns to wire felicitations to Richard Strauss on the completion of his new opera, "The Woman Without a Shadow"?

It should be balm to our local calamity howlers who decry the "lost art of singing" and constantly exhume the past performances of a quarter of a century ago, to know that in 1911 the present optimistic young critics will be greyheads mourning the vanishing of the "eloquent dramatic art" of Caruso, the "deep and sincere forcefulness" of Matzenauer's singing, and the "noble tonal volume and utter emotionalism of the unforgettable Amato."

All pianists seem to play well until Godowsky comes along.  
LEONARD LIEBLING.

## WHAT THE JURY THINKS

### Marcella Craft's Song Recital

*Sun*  
But after all it needs a great song to lift a singer, and "Allerseelen" brought Miss Craft to the summit of her powers. It is one of Strauss' masterpieces and will be heard when his "Domestic" and "Alpine" symphonies are sleeping in the dust of libraries.

*Herald*  
It was in the dramatic songs that she aroused absorbing interest.

*Herald*  
The quality (of Miss Craft's voice) was always velvet. One could not but wonder how long such opulence of gorgeous tone would last if she continued to subject it to such difficult tests.

*Sun*  
"Kling," for example, was splendidly hurled into the auditorium.

*Morning Telegraph*  
Kurt Schindler played the accompaniments skillfully.

*American*  
Strauss' sentimental "Allerseelen," into which the soprano put all the intensity of feeling she could muster, sounded peculiarly tawdry.

*American*  
She is far more at home in music that does not tax her voice and her emotions inordinately.

*World*  
Her voice lacked the necessary color to make her program entirely satisfactory.

*Evening Journal*  
She had magnificent intentions in regard to Strauss' "Kling," a song that needs to be flung into the auditorium.

*Times*  
The accompaniments were to have been played yesterday by Kurt Schindler, but a notice in the lobby informed those attending that he had become suddenly indisposed and his place at the piano would be taken by Walter Golde.

### Marcella Sembrich Song Recital

*Times*  
It was not long before Mme. Sembrich appeared to be singing in as good voice, with as much power and as full control over it as she has in any of her recitals in recent years.

*Times*  
There were often power and vibrancy when she gave forth her voice more freely.

*American*  
Happily, Mme. Sembrich's vocal condition enabled her to give her interpretative powers free rein. Not often, indeed, has she been heard to as great advantage in recent years.

*Globe*  
Mrs. Sembrich possesses a voice which in freshness (and she exhibited it yesterday up to B above the staff) might well be the envy of most sopranos as many years younger.

*Tribune*  
In the Cowherd song... she seemed to have recovered all her old time freshness and power of tone.

*Mail*  
Her voice today is but a reminiscence of what it once was.

*Mail*  
Little physical power remains to support her technique.

*Evening World*  
It would be idle to say that her voice retains its glory.

*World*  
The voice has not its former warmth or elasticity.

*Sun*  
Mme Sembrich was not in good voice.

### Alma Gluck's Song Recital

*American*  
She proved to be in her best form.

*Times*  
Of the clearness of diction, she has a firmer grasp.

*Sun*  
Beethoven's "Kuss" was very well sung.

*Herald*  
Mme. Gluck is about as interesting as any concert artist now before the public.

*Times*  
It was clear that Mme. Gluck's audience appreciated highly and at its true worth the value of her singing.

*Times*  
Mme. Gluck's vocal mechanism has been continually bettered, and of the artistic side of her technique, as the use of legato, the finish of phrasing, the clearness of diction, she has a firmer grasp.

### "The Magic Flute" (Metropolitan)

*Morning Telegraph*  
It is timely to add that Frieda Hempel, as the Queen in the tremendously impassioned recitative and aria of the third act, achieved the vocal triumph of the evening. The character suits her.

*Eve. Sun*  
Jacques Urlus showed a De Reszke delivery in the finer ensembles.

*World*  
Mme. Kurt was in exceptionally fine voice.

*World*  
There was cause for surprise in her uneven singing.

*Sun*  
In clear diction she has yet opportunity for further improvement.

*Times*  
She did not wholly catch the archness and humor of Beethoven's "Der Kuss."

*Evening Journal*  
But song is made up of far more than exquisite tone, and after listening to this singer for a time one becomes exasperatingly conscious of this fact.

*Evening Journal*  
On Saturday Mme. Gluck sang a variety of songs, with as little variety as it is almost possible to conceive them being sung.

*Evening Journal*  
She has had numerous teachers for the voice, and she is still a pupil.

*Tribune*  
Miss Hempel, who had been set down in the part of the Queen, became affected with hoarseness in the afternoon, and Mabel Garrison was suddenly called in to take her place.

*Tribune*  
The affected pathos of Mr. Urlus, makes impersonation a musical affliction.

*Evening Post*  
Mme. Kurt was not in good voice.

### "Aida" (Metropolitan)

*Morning Telegraph*  
The chorus and orchestra, under the imaginatively impulsive leadership of Gennaro Papi, drew radiant and undiscovered flashes from the always eventful music.

*Tribune*  
The performance was one with an occasional disagreement between singers and instrumentalists, due, perhaps, to the presence of Mr. Papi in the conductor's chair.

### Philharmonic Society Concert

*American*  
"Macbeth" is almost as serene as one of the waltzes by that other Strauss.

*American*  
Mr. Stransky cannot be too highly praised for his superb reading of the Schubert C major symphony.

*Evening Post*  
The Schubert symphony was played with exquisite shading and tenderness.

### "Manon Lescaut" (Metropolitan Opera)

*Tribune*  
A special word should be said for the conducting of Mr. Papi. It was elastic, authoritative and well balanced. His reading of the score was informed with passion, but it never passed the bounds of good taste.

*Tribune*  
"Manon Lescaut" was sung to an overwhelming audience.

*American*  
Never has the wife of Giulio Gatti-Casazza given as girlish and as charming a portrayal of Manon as she did on this occasion, and never has one sung the music more delightfully.

*Herald*  
It is somewhat incoherent.

*Tribune*  
The reading was sadly deficient in warmth and what might be called dramatic punctuation.

*Tribune*  
The reading was... straight and steadily from the reel, like tape from a Wall Street ticker.

*Globe*  
Papi proved himself quite inadequate. His reading of the score at its best moments was commonplace and colorless, at its worst so rough as to crown even some of Mr. Caruso's fortissimo notes.

*American*  
There was not quite as large an audience, to be sure, as one would expect to find in the big lyric theatre on such an occasion.

*World*  
With such a Des Grieux Mme. Alda found her task rather more than difficult. Then, too, Mlle. Bori, her predecessor in the rôle, always sang and played it superlatively. Mme. Alda, despite her tendency to hurry her phrases and her unsteadiness of tone, acquitted herself acceptably.

## HYPHENATED MUSIC

In modern music the hyphen plays a conspicuous part. Now and then it is important; but as a rule it is more of an impertinence than an improvement. A few weeks ago, for example, we heard a well known violinist play a familiar valse by one of the great composers for the piano. The violinist, whom we shall call Yellow for the nonce, played the piano melody on the violin and let the accompanist play the rest of the composition by the composer, whom we shall name Blue. The result should have been an agreeable green; but it was nothing of the kind. All we heard was the same familiar valse by Blue with an unfamiliar yellow tinge of violin in the melody. Yet the program had the usual hyphenated name, Blue-Yellow, in letters of equal size. Now, when Liszt transcribed a Schubert song he mixed his yellow with the composer's blue and gave the musical world a new and lovely work of green. Imagine Liszt writing out for cornet solo the voice part of Sullivan's "Lost Chord," and then programming the result as a work by Sullivan-Liszt! Yet that sort of thing is happening all the time in our modern programs. A dozen times a week during the musical season we are invited to hear the compositions of Beethoven-Brown, Chopin-Jones, and Wagner-Robinson.

Even such an admirable arrangement as the Bach-Wilhelmj "Air" seems wrongly programmed; for, after all, Wilhelmj added no ideas to Bach's. He changed no harmonies and invented no counter themes. All he did was to transpose. It was a happy thought of his to put the melody down nine notes lower and the accompaniment only one note lower. He changed the emotional color of the melody, so to speak, by taking it from Bach's E string and giving it to the G string, and due credit must be given him. Liszt's transcriptions, as we implied, are far more than mere transpositions. His additions to a composer's work entitle him to place his name with that of the composer. We cannot say as much for the saxophonist who leaves out the words and transposes the tune of "Old Folks at Home" for his transposing instrument, leaving the original accompaniment intact, and then announces the result as a composition by Foster-Sinkins.

What is to prevent a schoolboy from buzzing away at the "Wedding March" on a jew's harp and calling his distortion a work by Mendelssohn-Dick? he supreme test of a hyphenated name on a musical work is to transpose the two names. We know that Schubert-Liszt is justifiable because Liszt is great enough to have been transcribed by Schubert. The name Liszt-Schubert would not seem wrong. We find that Saint-Saëns has made a fine transcription of "Les pêcheurs de perles" by Bizet. The resulting piano solo is most appropriately programmed as Bizet-Saint-Saëns—a most hyphenated combination. But try some of the other names, such as Beginner-Chopin, Student-Schumann, Amateur-Mozart, and see how absurd the names look.

Many singers who advertise in the New York papers, "only recital this season," ought to amend it to read, "only recital during this part of the season," for nearly always they "are prevailed upon by admirers" or "forced by the insistent demand," to make a second and even third appearance after the advertised "only" one. It is safe, on the whole, for the public to await developments before hastening to the "only" concert, and not to believe such misleading announcements. Managers and artists who break faith with the public are neither honest nor farsighted in business.

"Epidemic chorea" sounds like a disease. Maybe it is. It is prevalent in America, and it means, translated into laymen's terms, "dancing mania."

# METROPOLITAN PAYS VERDI A COMPLIMENT

**"Trovatore" Promoted from Popular Priced Evening to Regular Repertoire—  
"Manon Lescaut" Instead of "Pearl Fishers" on Hempel's Account—  
Edith Mason's First Time as Musetta**

November 20, "The Magic Flute"

The second week at the Metropolitan opened with a performance of the "Magic Flute" in German. Frieda Hempel's misfortune—an indisposition—was Mabel Garrison's good luck for, though a member of the company for several seasons past, she got her first opportunity to sing a really important role, the Queen of the Night. Miss Garrison is a little person of charming appearance and even more charming voice. It is not a large voice, but so perfectly it is produced, that the vast spaces of the Metropolitan were filled without the slightest difficulty. She sang the extremely difficult music very beautifully. The reception which she received after both arias was in the nature of an impromptu ovation, and well she deserved the half-a-dozen curtain calls with which the audience thanked her each time for her splendid work. Having now proved her ability to the satisfaction of the Metropolitan authorities—everybody else knew it long ago—it is to be hoped that she will regularly be seen in this and other important roles. Certainly nobody else approached her vocal work Monday evening, for Mme. Kurt, fine as she is in her Wagnerian roles, cannot by the widest stretch of imagination be called a Mozart singer, and the same is equally true of Ullus, who were respectively the Pamina and Tamino of the cast. Bright features were Edith Mason, as ever an alert, vivacious and vocally pleasant Papagena, and Otto Goritz, an excellent Papageno. Braun was the Sarastro. There was interest in the first appearances of three young members of the company, Alice Eversman (Second Lady), Kathleen Howard (Third Lady), and Odette le Fontenay (Second Youth), each of whom sang and performed with artistic surety the small ensemble part which fell to her lot. Sophie Braslau as the Third Youth was new to the cast. Bodanzky conducted quietly and sympathetically.

November 22, "Manon Lescaut"

Frieda Hempel's indisposition continuing, on Wednesday evening the opera was changed at the last moment from "Les Pêcheurs des Perles" to "Manon Lescaut." Mme. Alda, though herself under the weather from a cold, consented to sing in order not to disappoint her audience—though she had returned from the Philadelphia performance in anything but the best of health. But there was nothing in her work to show with what she had to contend. If anything, her presentation of the role, both vocally and histrionically, was better than in the opening performance the previous week. Caruso was in good voice and good spirits, and it was a joy to hear and see him. De Luca, in Scotti's place as Lescaut, gave to this rather colorless role an importance which it rarely attains. Both vocally and in vernacular there is a rounded finish to his work, attained only by professionals of the very highest rank. Stgurola's character study of Geronte was as ever entirely satisfactory. Papi's conducting strengthened the impression made at his debut and seemed to put even more red blood into his reading of the score than at the previous performance. All together, it may safely be said that the change from "Pêcheurs" was decidedly welcomed by a large majority of the audience.

November 23, "Trovatore"

Verdi's perennially blooming opera and its cast with this performance was promoted from the popular priced ranks in which it appeared on Saturday evenings last season to the dignity of a regular number of the repertoire. The cast included Marie Rappold, Margarete Ober, Giovanni Martinelli and Pasquale Amato. Special honors for the evening go to Giorgio Polacco, conductor, who gave as much care and attention to this aged score as he would to the latest novelty, and by his energy put fresh life into the whole structure. He was ably supported by Martinelli, ever an excellent Manrico, and Amato, a great and deservedly liked favorite in this work. Margarete Ober was a capable Azucena. Marie Rappold was very colorless, both in singing and action, as Lenora.

November 24, "Samson and Delilah"

Saint-Saëns' fluent and finely wrought score (more French than Hebrew, however) is not a potent drawing power in New York, but when Caruso takes the part of the hirsute hero who loses his locks for love, the auditors fail not to flock to our home of opera. A very large audience listened last Friday and loaded the premier tenor of the institution with applause, which he deserved richly. He sang with finished vocal art and with moving emotion, and his acting left nothing to be desired on the score of sincerity and picturesqueness.

Louise Homer disclosed her usual shortcomings of voice, a reedy, colorless quality, and undue forcing of the high tones. She was insistent rather than seductive in the scenes of temptation. Pasquale Amato, as the High Priest, delivered his music with convincing fervor and fine musical intelligence. The same may be said of Leon Rother as the Old Hebrew. Others in the cast were Messrs. Schlegel, Bloch, Audisio and Reschiglian. The chorus distinguished itself through lovely shading, delicate tone control and powerful response when necessary.

Giorgio Polacco conducted with a suave and sure hand. At the opening of the second scene in the third act his tempo appeared to be a trifle deliberate, compared with the French traditions of the episode, and the ballet made a similar impression, but where there was so much that was admirable in Mr. Polacco's leadership it is captious to find fault with such minor details. The stage settings were splendid, especially the remarkable arrangements in both scenes of the last act.

November 25, Afternoon, "Iphigenia"

(See special report on page 5.)

Brooklyn, November 25, "La Bohème"

The feature of special interest in this performance of "Bohème," the first of the season, was the first appearance with the company of a young American soprano, Edith Mason, in the role of Musetta. Miss Mason sang the role with that same splendid vocal art which has won her a prominent place in the company after only one year of service, and she invested the character with that vivacity and life which is so characteristic of herself. To sum up she was a most satisfying Musetta in appearance and in her presentation of the part. The other debut is that

of Gennaro Papi as conductor, when he continued the excellent work previously shown in "Manon Lescaut" and "Aida." Mme. Alda is the same excellent Mimi to which she has so long accustomed her hearers, and she was capably supported by a cast which included Botta, Scotti and De Segurolo in the principal roles.

Sunday Evening Concert

The Sunday evening concert of November 26, had as an outstanding feature the excellent conducting of Richard Hageman, whose skillful baton and varied interpretative resources had ample play in Smetana, Rimsky-Korsakoff, and Halvorsen. The conductor is a great favorite at the Sunday evening concerts of the Metropolitan and was overwhelmed with applause.

Mabel Garrison sang a "Lucia" aria and other numbers, with flawless execution and bell like quality of tone. Very suave and musical was the work of Johannes Sembach in the prize song from "Meistersinger" and shorter selections. Efreim Zimbalist was heard effectively in the Paganini concerto.



## REVIVAL OF GLUCK OPERA

(Continued from page 5.)

tween the song of Diana and the final chorus. Gluck could not have written that. It is too sensuous, too sentimental, too modern for the loftily elevated style of Gluck. And the woodwind orchestration of Diana's song while the lights are low and blue is by the same hand that scored the moonlight scene in the last act of "Der Rosenkavalier." It is as well to mention these facts before referring to Conductor Arthur Bodanzky's review of Strauss' orchestral changes in the score. The statement that "Strauss has added trumpets and trombones in a few places" has been misunderstood by some readers. Let it be stated once and for all that Gluck wrote the orchestration of "Iphigenie en Tauride," for piccolos, flutes, oboes, clarinets, bassoons, horns, trumpets, trombones, tympani, bass drum, cymbals, tambourine, triangle and strings. In the savage Scythian dances Strauss left Gluck's orchestration untouched.

Strauss made a few cuts, however, and introduced a quantity of music from "Orpheus" and "Armida." Gluck might have objected to this as vigorously as Wagner might have resented selections of "Lohengrin" and "Die Meistersinger" played in an abbreviated version of "Parsifal." But the music Strauss used was all by Gluck and the reputation of the composer did not suffer in the process. Perhaps the beautiful flute solo from the scene in the Elysian fields in "Orpheus," which Strauss has put into his version of "Iphigenia" lost a little by being transposed to C minor. The original version in D minor is low enough already for the vast spaces of an opera house.

The performance of the work by Signor Gatti-Casazza's company of artists was uniformly excellent.

Little need now be said about the work of the individual singers and actors, as they are all well known to the New York public and have long been favorites at the Metropolitan Opera House. The cast was as below:

Iphigenia .....	Melanie Kurt
Diana .....	Marie Rappold
First Priestess .....	Marie Sundelius
Second Priestess .....	Alice Eversman
A Greek Woman .....	Lenora Sparke
Pylades .....	Johannes Sembach
Orestes .....	Hermann Weil
A Temple Attendant .....	Robert Leonhardt
Thos .....	Carl Braun

These singers have, one and all, been associated with various German operas at the Metropolitan Opera House, and many tones and gestures of Siegfried, Hunding, Alberich, Brunhilde, Fricka, Wotan, and so on, were often in evidence in this old opera of Gluck during its first performance in America, or at any rate, first performance at the Metropolitan Opera House. Rosina Galli and Giuseppe Bonfiglio led the ballet corps and maintained the high traditions of New York's great opera house. Gluck has written some of his noblest music for the chorus. In fact he was the first to make the chorus an important and integral part of operatic works. The choristers on this occasion were above criticism and gave a devotional rendition of the religious choruses that was worthy of a cathedral choir. Arthur Bodanzky conducted with care and authority. His tempi at certain times were more deliberate than some of the more animated French conductors adopt. The excerpts from "Orpheus," for instance, are familiar enough. But



GLUCK'S "IPHIGENIA IN TAURIS" AT THE METROPOLITAN. Above, Iphigenia (Madame Kurt) and chorus. Below, Johannes Sembach (Pylades, kneeling) and Hermann Weil (Orestes).

the music is apparently no better or no worse for these temperamental idiosyncrasies of the various conductors. No one could honestly find fault with this production in any way. The new scenery by Monroe E. Hewlett calls for unstinted praise. It served materially to establish the atmosphere of the piece, so to speak, and to carry the imagination of the beholder to bygone days of mythology. The one interior setting might have been a reproduction of the decoration on the Grecian urn which Keats imagined and described.

Classical dramas like this one by Gluck are less popular today than they were in the time of Gluck. And let it be frankly said that Gluck's music must not be heard too often by audiences accustomed to the richer harmonies and warmer sentiments of modern operas. Part of the success of these old works is due to the effect of novelty they produce and to the many hints of the coming Mozart, Beethoven, Cherubini, Mendelssohn, Wagner and others, that they contain.

Mrs. Gemunder Sues

In a suit filed in the Supreme Court here last week, Edith Gemunder, widow of the late Rudolph F. Gemunder, who had a half interest in the violin business of August Gemunder & Sons, asks for an accounting from August M. Gemunder, the surviving partner.

## HIT OR MISS

## Unsigned Letters

"Unsigned letters are not always as anonymous as the sender may think, especially when written in long hand. One of these cowardly missives was received at this office recently bearing a Milwaukee post mark, though written by a Chicago woman.

## Ungrateful

Is it true that a certain prominent baritone, not satisfied by the nation-wide success won for him by his clever manager, who had some exceedingly unpromising material to work with at first, is now in search of a new manager for himself and his wife who also sings?

## A Cheap Subscription

Not long ago a well known violinist, who "Nijinskyzes" his music nowadays, walked into a New York violin dealer's establishment and asked to be shown the current issues of the weekly music papers. The dealer handed them to the artist, who put them under his arm, said "Thanks," and walked out.

## One Manager Acts This Way

When a New York firm of managers got into financial difficulties recently because they had to abandon a series of concerts owing to lack of public support, they owed a certain artist a balance of \$100. The manager of the artist at once called up the other impresario firm and said: "Never mind about that \$100. I've paid it myself and charged it off in the books. I know you've got enough to worry you without this additional obligation." This incident is so unusual that it deserves special mention; in fact, it is so unusual that the name of the considerate manager is published herewith—it is Kingsbery Foster, of Foster & Foster.

## And Another This Way

There is another management in New York which also has a system of its own, but it is not one to be emulated or even recommended.

The concern in question publishes a little booklet annually, which it prints in the form of a concert calendar containing advertisements of the artists managed by the establishment. It is not generally known that those advertisements are paid for. The thrifty managerial book publisher tells artists that no money will be accepted in advance for undertaking their management. An advertisement for the booklet is never refused, however. Thus apparently is the devil whipped around the stump in a businesslike, honest, and legitimate manner. One artist was asked \$500 for a page in the booklet. Another artist told the MUSICAL COURIER that she paid a certain sum for her advertisement in the booklet, and said she had not even ordered the insertion. "Why did you pay?" was the natural question on the part of the MUSICAL COURIER. "I didn't wish to quarrel with my manager," she explained.

## A Sad, Moving Tale

Sad indeed is the plight of a certain musician who, born in Spain, secured naturalization papers in France for the purpose of securing a divorce so as to be able to remarry after he had it. The trio of new citizenship, divorce and remarriage was completed and was made into a quartet by

the addition of the European war. The new Frenchman was seized by the French authorities and compelled to join the army. Later, however, through the influence of his better half, he was allowed to leave France for another allied country where the wife is a great favorite, but, alas! refused a passport to return to America, where the happy couple thought this year to win many dollars—needed, it is said, for the payment of a host of creditors.

## Avoirdupois

A Chicago manager advertised "The Big Three." That statement is true in more ways than one.

Von Ende School Pupils' Recital—  
Mrs. Bready Lecture-Recitals

November 24 the spacious auditorium of The von Ende School of Music, New York, was crowded to hear the first pupils' recital of the season. The program consisted of five piano numbers, Mr. Copp beginning and playing very effectively. Mr. Barry displayed talent as well as brilliancy. Miss Graling charmed the audience with two short pieces of unusual character, while Miss Hollenbeck played with fire and vigor. Mr. Hunter played the Beethoven concerto, accompanied by Henrietta Gremmel, member of the faculty. The audience was enthusiastic in applause.

Mrs. George Lee Bready continued her "Operatic Lecture Recitals" at The von Ende School of Music, November 22, the subject being "L'amore dei tre re," and also on November 20, subject "Rosenkavalier." At these she interested her hearers by her complete understanding and manner of telling the story, illustrating it with portions of the music. December 6, at 3 p. m., she will talk about and play "Pelleas and Melisande," followed by "Francesca da Rimini," December 13, at 11 a. m.

## Clavichord Music at American Institute

The American Institute of Applied Music, New York, Kate S. Chittenden, dean of the faculty, has just closed a series of lecture recitals on "Clavichord Music" by Jean Sinclair, which formed a part of the regular history of music course, conducted by Fannie O. Greene. Miss Sinclair's playing was delightful, and the possibility of hearing the old masters, especially Bach, played upon their chosen instruments, was a rare opportunity much appreciated by the students.

## CARUSO DINED BY FRIARS

The Friars, the representative bohemian club of New York, gave Enrico Caruso a dinner last Sunday evening, November 26, at their monastery. About 450 guests were present. Speeches were made by Victor Herbert, George Cohan, Raymond Hitchcock, Rennold Wolf, William Henderson and Will Rogers. Irving Berlin and Gene Havez staged a burlesque called "Chasing Caruso." Leonard Liebbling wrote a parody text called "Everybody Loves a Tenor," which the whole company, including Caruso, sang to the tune of "Pretty Baby."

Among those present and not indicated by the numerals in the photograph on this page were James K. Hackett, Lew Fields, Chauncey Olcott, Louis Mann, Judge Julius Mayer, Armand Vecsey, Kurt Schindler, Fred Niblo, Marcus Loew, etc.

## I SEE THAT—

Emmy Destinn is said to be a detained prisoner in Austria. A plan to found an American Museum of Musical Art is being formulated.

Frances Alda made five operatic appearances in ten days. Weber's letters are to be published.

Arnolde Stephenson has arrived from France. The Interstate Opera Company opened in Cleveland last Monday.

Hofmann's "Chromaticon" was played by the Cincinnati Symphony Orchestra.

The latest Strad "discovery" took place in Sacramento. San Francisco supervisors vote to have six "tryout" concerts.

William Rogers Chapman has conducted every Rubinstein Club concert for thirty years.

Teresa Carreno will be soloist at the next pair of Philharmonic concerts.

Two Felix Heink works delight in St. Louis. The New York Symphony introduced new works by Elgar and Sinigaglia.

The San Antonio Rotary Club is doing much for music. Rudolph Ganz sailed for Havana this week.

Toscanini resigns as conductor at the Royal Academy of Music, Rome.

Belle Godshalk introduces new Cadman song. Iceland has received its first direct shipment of musical instruments.

Marcella Sembrich gave her first New York recital for a number of years last week.

Brahms is a "singular" composer.

The London business of Bechstein has been sold.

Western College provides special home for Edgar Stillman Kelley.

Lucile Weingartner was soloist at the Berlin Philharmonic. Metropolitan adds "Iphigenia in Tauris" to its repertoire. The American Composers' Club of Los Angeles has been organized.

Max Battke, conductor of the Berlin Mozart Chorus, is dead.

Maximilian Morris has been appointed director of the Vienna Volksoper.

Heinrich Bienstock's "Sandro der Narr" was given its premiere at the Stuttgart Opera.

Henry Holden Huss dedicates songs to Carolyn Beebe. Philadelphia has its own grand opera company.

Lucy Gates' singing is worth a twenty mile walk.

Prisoner Vesco is permitted to read the MUSICAL COURIER. It is estimated 12,000 were present at the New York concerts of last Sunday.

"Vim" (Volpe Institute of Music) was formally opened in New York.

Chicago hears Stock violin concerto.

Mrs. Beach will play her concerto with the Boston and the St. Louis Symphony Orchestra.

Jan Kubelik has composed a violin concerto.

Professor Neisser bequeathed \$12,500 to the Breslau Orchestra Verein.

First of the Cincinnati "Pops" draws overflow house. Ernst Kunwald possesses the Order of Isabella the Catholic (Spain).

Chicago has its first performance of "Koenigskinder."

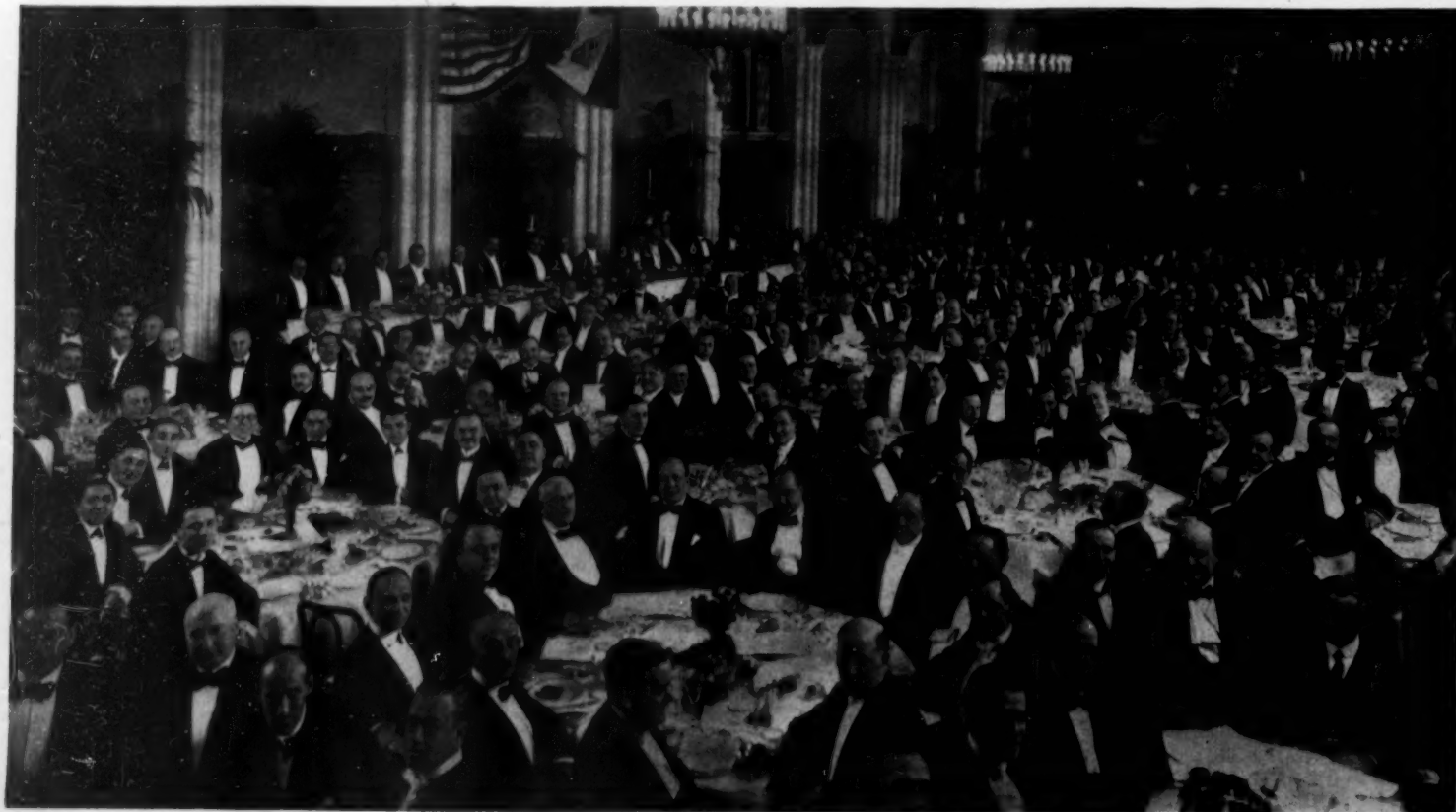
Maria Kousnezoff will not return to Chicago.

Carolina White and Louise Edvina will be "guest" artists at the Chicago Opera.

Fort Worth has its first grand opera season.

Fifty musical events are scheduled for New York this week.

H. R. F.



Photograph by the Aveda Studio.

THE FRIARS DINE CARUSO, AT THE MONASTERY OF THE FRIARS, SUNDAY EVENING, NOVEMBER 26, 1916.

(1) Enrico Caruso, (2) George Cohan, (3) Giulio Gatti-Casazza, (4) Victor Herbert, (5) Judge Victor J. Dowling, (6) District Attorney Edward Swan, (7) Reinold Wolf, (8) Enrico Scognamiglio, (9) William Henderson, (10) Antonio Scotti, (11) Giorgio Polacco, (12) Raymond Hitchcock, (13) Fire Commissioner Adamson, (14) Daniel Frohman, (15) M. H. Hanson, (16) Irving Berlin, (17) Otto Weil, (18) Edward Ziegler, (19) Leonard Liebbling.

## CAMPANINI GIVES CHICAGO BRILLIANT WEEK

Galli-Curci as Lucia Wins Unprecedented Ovation—Muratore's Unique Canio—MacLennan Successful in the "Koenigskinder" Premiere—Raisa a Superb Santuzza—Florence Easton Scores as Nedda

"Das Rheingold," November 19

The same cast that was heard last year in the prologue of "Der Ring des Nibelungen," with the exception that Erda, sung last year by Schumann-Heink, was given to Cyrene van Gordon. Clarence Whitehill made a powerful Wotan and sang with his customary artistry. The part of Loge was intrusted to that sterling and most reliable tenor,



LUCIEN MURATORE.

Francis MacLennan, who made a prosperous re-entré in one of his best rôles. Fricka was sung by Julia Claussen, who disclosed her gorgeous organ to best advantage. Dua repeated his success as Mime and the other artists found in their respective parts opportunities to show their histrionic as well as vocal talents. The greatest enjoyment of the evening was to hear the orchestra under the able baton of the German conductor, Egon Pollak.

"Faust," November 20

A practically sold out house was present at the first performance this season of Gounod's masterpiece given with two of the best drawing cards of the company, Lucien Muratore and Geraldine Farrar. Muratore's Faust is a masterpiece and vocally as well as histrionically he could not improve now on the role which he has made practically his own. He was in best fettle and brought down the house after the "Salute Demure," which had to be repeated before the public would allow the performance to proceed. More will be written about Mr. Muratore when appearing in rôles in which he has not already been heard in Chicago.

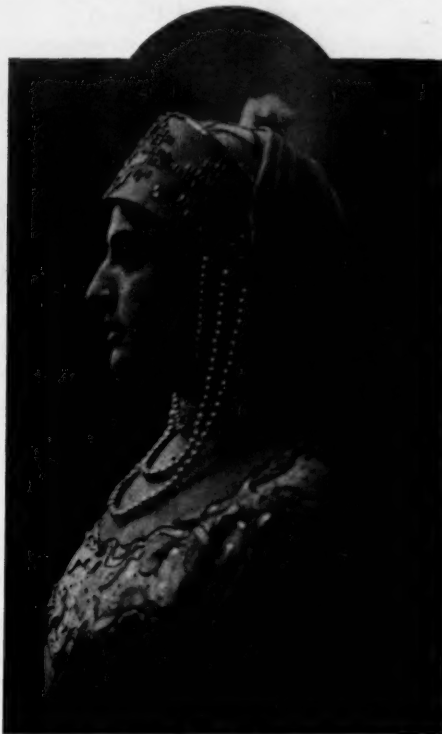
Miss Farrar gave a splendid account of herself as Marguerite. Her portrayal was the best bit of acting seen on this stage in many a season and she rejuvenated completely the part of the heroine of Goethe. Vocally, too, she was in fine form and her singing of the Jewel Song was greeted by vociferous and well deserved plaudits. If Miss Farrar would always sing as well as she did on this occasion she would win the thanks of all the music lovers in this community.

Alfred Maguenat was Valentine. He sang the aria superbly and all through the course of the performance his presence on the stage was felt. Marcel Journet, though short of breath, was nevertheless a fine Mephisto, full of vim and humor. The orchestra, under Marcel Charlier, gave a splendid account of itself. The performance of "Faust" was one of the best registered by the company.

"Lucia," November 21

Madame Galli-Curci made her second appearance before an American audience in the title role of "Lucia." This

role has been heard by several of the world's proclaimed greatest coloratura sopranos by the writer, but it was not until hearing Galli-Curci that he realized that he had heard the foremost singer of the role. The manner in which Mme. Galli-Curci played with the intricacies of added difficulties was uncanny. She sings with the greatest ease and it required a certain musicianship in the hearer properly to appreciate and understand the astonishing feat of singing performed by this wonderful nightingale. Mme. Galli-Curci is a phenomenon. Her trills, her breath control, her diction, her acting, her delivery, her low, medium and high register are perfection. As stated at the time of her debut, Galli-Curci is entitled to be crowned one of the queens of the art of singing. There is not the slightest exaggeration in the statement that she is supreme in her art and this from every angle. She cannot be compared with any singers of the present generation. One would have to hear Galli-Curci to understand this review, and after hearing her one



ROSA RAISA,

As Francesca in Zandonai's "Francesca da Rimini," which she is to create at its first American performance in Chicago.

wants to hear her again, not once or twice, but many times, as one leaves the hall refreshed and astounded by this wonderful yet simple woman. Needless to add that her triumph was emphatic and of such dimension as has never been witnessed in Chicago. After the "Mad Scene" the audience broke loose and the formal aspect of the parquet was changed for ten minutes into a real tempest of applause, shouts, waving of handkerchiefs, and pandemonium reigned supreme, not only in the upper region of the house but especially in the main floor, where ladies in evening dress frantically waved their hands to the heroine of the night, who had to repeat the number in its entirety. Again at the end of the act she was recalled innumerable times and the enthusiastic scene that took place then will long live in the minds of those who were fortunate enough to be present at this an epoch-making in the history of grand opera in America. Sig. Campanini had surrounded his star with worthy artists and the cast was all that could have been desired. Giuseppe Sturani gave a delightful reading of the old score and he and his men deserve unreserved praise.

## CONCERT ANNOUNCEMENTS

CARNEGIE HALL, FRIDAY EVE., DEC. 1, AT 8.15  
PIANO RECITAL (Steinway) CHOPIN PROGRAM

**LEGINSKA**

TICKETS 50c. TO \$2 MGT., HAENSEL & JONES

FIRST CONCERT OF SEASON  
ORCHESTRA HALL - THURSDAY, DEC. 7, 8.15 P.M.

**Chicago Mendelssohn Club**

(72 Men Singers)

HARRISON M. WILD - Conductor  
Soloist, FLORENCE MacBETH, Soprano

Season Tickets on sale at office of Club, 64 E. Van Buren St., Chicago

Princess Theatre, Tuesday Afternoon, Dec. 5  
at 3 o'clock

Piano Recital **PAULINE MALLET-PREVOST**

Tickets - \$2 and \$3 at Box Office

**PHILHARMONIC**

JOSEF STRANSKY, Conductor  
Saturday Series  
December 9, January 20, February 10, March 10

1—Frances Alda Soprano

Tschaikovsky-Grieg Programme

2—Jubilee Festival Concert

(Special Feature to be announced)

3—Mischa Elman Violin

All Beethoven Programme

4—Alma Gluck Soprano

Saturday Evening Subscription Concerts at Carnegie Hall. Subscription Tickets \$1.75 to \$5.00. Now at Box Office.

**The Third Biltmore Friday Morning Musicales**

Will be given in the

Grand Ballroom of the Biltmore  
Hotel, New York, Friday Morning,  
Dec. 1st, at 11 o'clock.

THE ARTISTS ON THE PROGRAM WILL BE

Anna Fitziu, Soprano; Leopold G dowsky, Pianist;  
Eddy Brown, Violinist, and Orrin Bastedo, Baritone

Management: R. E. JOHNSTON KNABE, PIANO

"Le Prophete," November 22

"Le Prophete" was repeated with the same cast heard last week. Julia Claussen, Dalmore, Marguerite Buckler, again gave unalloyed pleasure in their various rôles, and Marcel Charlier conducted with verve and precision.

Double Bill, November 23

Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci" were given stellar presentations at the Auditorium on "servants' day out." This alone must have been the reason the house was not sold out. The absentees had much to regret, as the performance was probably the best given so far this season by the Campanini forces. The able General Director was at the conductor's desk to direct "Cavalleria" and the orchestra and chorus were on their toes to make the performance memorial in every respect. They succeeded and credit is due, especially to Rosa Raisa, who sang gloriously the difficult rôle of Santuzza, a rôle that fits her as the proverbial glove, and in which she rose to unexpected heights of excellency. Her large, sonorous and sympathetic voice reflected admirably jealousy, anguish, passion, love and hatred, and the different color of shading used by this artist in her delineation of the part showed beyond doubt that, besides being the possessor of an uncommonly good voice, Miss Raisa has another gift even more valuable than a beautiful organ, viz., intelligence. The public rewarded the singer with salvos of applause that

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literally shook the massive Auditorium. Crimi found in the part of Turiddu the best vehicle to display his histrionic and vocal talent. He, too, scored heavily. Polese was a satisfactory Alfio, and the other roles were in capable hands.

#### "Pagliacci"

Lucien Muratore was heard for the first time as Canio, a role in which he scored on this occasion the triumph of his career in America. Here is an artist in the best sense of the word. Muratore is not a mere singer, one endowed



GEORGE HAMLIN (right) OF THE CHICAGO OPERA AND PASQUALE AMATO OF THE METROPOLITAN. Two popular opera singers in lightsome mood at Lake Placid, where both were prominent members of the summer music school.

with a remarkable voice which he uses with consummate artistry, but he is throughout an artist, a master artist—nay, a genius. There are and have been Canios that have sung the famous role as well or even better than did Muratore, but though comparisons are odious, none have obtained the results that Muratore did. His Canio was a gem. It was built on lines singularly different from anything heard or seen in the part up to date. It was original and human. All the members of the company should witness the Muratore performances to understand his success with the public and praise alike, instead of wondering why his vogue increases weekly, yearly and daily. They would know what has made and what is making Muratore the premier artist in Mr. Campanini's rostrum of world famed singers. After the "Lament," which, by the way, he had to repeat the tempests of shouts that greeted the famous tenor were inspiring tribute to an artist. The marked emotion which afterwards was apparent in the artist's singing and acting showed that the more modest an artist is the greater he is, and that the thanks of the public can touch and move a singer of Muratore's kind to the point of bringing tears not only to the eyes of the artist, but his auditors. His performance will long live in the memory of all those who were on hand. Muratore, though the lion of the performance, had able coworkers in Rimini and Easton.

Miss Easton was supposed to be a Wagnerian singer, though she has sung often the Italian, French and English repertoire in Europe. It was the first opportunity she had here with the company to sing an Italian role. She came up to the high mark expected from her and her Nedda was sublime. No more need be said concerning the delineation and conception of the part by this sterling singer, whose emphatic success after the "Bird" aria showed in what estimation she is held by Chicago audiences. All through the opera her presence on the stage was greatly felt and she was in a large measure responsible for the success of the performance.

Rimini was Tonio, the best role in which this young artist has been heard since the beginning of the season. The "Prologue" was well rendered and had to be repeated. Mr. Rimini, as stated already in these columns, is a far better actor than singer, and histrionically his Tonio could not be improved upon. It showed careful study of the difficult part. Vocally, too, Mr. Rimini was more successful than heretofore, as only here and there, especially in the high register, was the vibrato and tremolo noticeable, and he shared with his colleagues the esteem of the public. The minor roles were ably sung by Louis Kreidler and Venturini.

The orchestra was masterfully handled by Sturani, who was brought by Muratore on the stage at the close of the first act to bow acknowledgment before the curtain. Such a performance as was given "Cavalleria" and "Pagliacci" should be rewarded by sold out houses, whenever those two operas are again given.

#### "Koenigskinder," November 24

A packed house received the first performance in Chicago of Humperdinck's "Koenigskinder" with only polite ap-

plause. "Koenigskinder" will, however, count as a box office attraction during the present season, as the excellence of the opera under the direction of Egon Pollak warrants many repetitions.

Geraldine Farrar appeared in the rôle of the Goose Maid, which she created in New York. Her success was emphatic and her Goose Girl is the best presentation she has given the Chicago public, which manifested keen admiration not only to the singer but also to the actress. Farrar gave a romantic and poetic reading of the rôle, and won the sympathy and admiration of her audience. Francis MacLennan, as the King's Son, was excellent; his voice is a thing of beauty and he uses it with consummate artistry. His delineation of the sympathetic rôle was convincing and he scored heavily, sharing with Mme Farrar in the success of the evening. The other rôles were in capable hands. Worthy of mention are Clarence Whitehill, as the Fiddler; Octave Dua as the Broommaker; Leta Mae Forsaith, who won a personal success as the Child; James Goddard, as the Senior Counselor; Virginia Shaffer, as an Inn Keeper's daughter; Warren Proctor, as the Teller, and the two Gate Keepers, Constantin Nicolay and Gaston Sargeant.

Pollak displayed intimate knowledge of the score, kept his forces well in hand and brought out the full message of the composer with rare orchestral coloring and nuances. The stage settings were adequate and the presentation of "Koenigskinder" may be counted as one of the most successful premieres given here during the Campanini régime.

#### "Aida," November 25 (Matinee)

On Saturday afternoon "Aida" was repeated with the same cast heard on the opening night, with the exception of Cyrene van Gordon, who replaced Mme. Claussen as Amneris. Rosa Raisa was again heard in the title rôle in which she won the same success that was registered on a previous hearing. Van Gordon in glorious voice made a beautiful Amneris. Crimi, as Radames, and Rimini, as



LAURA MAVERICK,  
Who sang for the Arion Society.

Amonasro, were all that could be desired. The orchestra played with great distinction and virtuosity under the baton of Campanini.

#### "Trovatore," November 25 (Evening)

"Trovatore" was given at popular prices with Morgan Kingston in the title role, Elizabeth Amsden as Leonora, Marie Claessens as Azucena, Polese as the Count de Luna and Constantin Nicolay as Ferrando. Verdi's opera is a potent attraction with such a cast. Morgan Kingston scored a huge success and gave unalloyed pleasure to the ear by virtue of his beautiful organ. Elizabeth Amsden deepened the good impression made at the time of her debut in "Herodiade," winning the approval of both the critics and public and her presentation of Leonora calls for her appearance in many other rôles. It is already announced that she will appear as Manon in the Des Grieux of Muratore. The choice is a happy one. Nicolay, in splendid fettle, was vocally as well as histrionically all that could be desired. He sang with dignity and beauty of tone the unpopular part of Ferrando.

#### Opera Notes

Kousnezoff will not come this year and probably for many years to come will reserve her talent for European audiences.

Carolina White will give a few guest performances of the "Jewels of the Madonna." Mme. Edvina, too, will appear as guest in several of her best rôles.

Muratore will not sing this year in "Aida" but will be heard as Radames next season under the leadership of Campanini.

#### Arion Society Concert

Carl Hahn conducted the first concert of this season of the Arion Society, November 26, before an audience which crowded the handsome hall. The singing of the men has probably never been better, or more thoroughly enjoyed, than at this concert under Carl Hahn's skillful leading. Some choruses sung unaccompanied were "Auf dem Rhein" and "Du meine herrliche Rose," in which volume, beautiful tone quality and depth of conception, allied with splendid interpretation, combined. "G. Recht" is the pseudonym of a celebrated composer in Germany, whose "Deutsches Matrosenlied" was sung from the manuscript for the first time in this country and proved a very inter-

esting work. These choral numbers provided the solid meat of the affair, and the texts were followed with acute attention, although the enunciation of the 100 singers was clear and understandable.

Laura Maverick, dramatic soprano, sang "Dich theure Halle" in a manner which took the audience by storm, beauty of appearance winning sympathy before she sang a note. Later on she sang a group of songs by moderns, closing with "Sing to Me," by Homer, and giving further opportunity for her voice in finish, flexibility and deeply expressive qualities. She had to bow her thanks many times, as did Emily Gresser, a violinist of youthful appearance, who plays with dash and poise.

The concert, which began with the Beethoven "Coriolan" overture, closed with the "Kaisermarsch," and Charles L. Schaefer played capable piano accompaniments.

#### FORMAL OPENING OF THE VOLPE SCHOOL

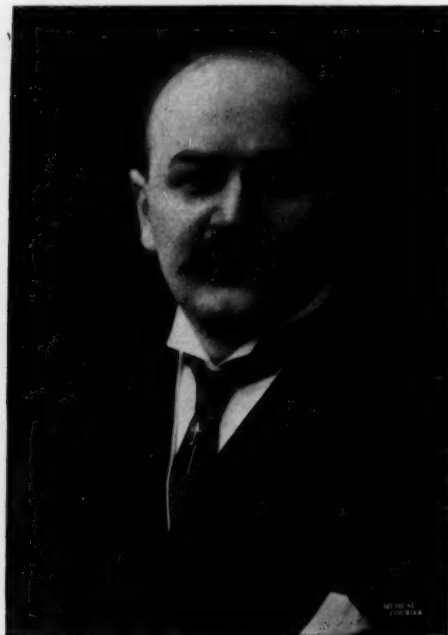
Anybody in search of a member of the "Musical Four Hundred" of New York on Sunday afternoon, November 25, could undoubtedly have found him at the reception which marked the formal opening of the Volpe Institute of Music, 146 West Seventy-seventh street, for all musical society met in the delightful new home of the school. The large rooms en suite on each floor make an ideal school building. On the second floor, where Mr. and Mrs. Volpe received, there was a fine opportunity to hear the capital program presented by members of the faculty, which embraced the following numbers:

Trio, A minor ..... Tchaikowsky  
Edwin Hughes, piano; Arnold Volpe, violin; Gerald Maas, cello.  
Piano Solo, Paraphrase on "Wiener Blut" ..... Strauss-Hughes  
Edwin Hughes.

Songs:  
Ein Schwan ..... Grieg  
Als die alte Mutter ..... Dvorak  
Im Herbst ..... Franz  
Carolyn Ortmann.

Piano Solo, Arabesque ..... Schumann  
Marguerite Voavy.

On an occasion like this the music calls for no formal notice. It is enough to say that the high standing of the musicians who presented the program is guarantee enough of its quality. Refreshments were served on the upper floor. The occasion was delightfully informal, notwithstanding the large number of guests, and truly enjoyable, one that augured most auspiciously for the success of the institution. Mr. and Mrs. Volpe were the recipients of numerous congratulations from their guests on the success of this first and long to be remembered occasion, marking the opening of an institution which must be reckoned as



ARNOLD VOLPE,  
Director of the Volpe Institute of Music.

one of the most valuable and best equipped musical schools of the East.

#### Godowsky and Mme. Bridewell Soloists at Harris Theatre

The concert of Sunday evening, November 25, was the most important yet offered in Max Sander's weekly series at the Harris Theatre. The program was shared by Leopold Godowsky, Carrie Bridewell and the Kneisel Quartet. Godowsky was in brilliant form, playing a group of Chopin numbers in which he showed once more the supreme mastery of pianism which has so long been his, and joined the Kneisel Quartet in the Brahms quintet in F minor, op. 34; or to be more exact the Kneisel Quartet joined him in what may truly be described as an ideal rendering of one of the finest works of the master. How often in the performance of this quintet does the piano usurp all the honors, but Godowsky proved his supreme musicianship by the discretion of his playing and the sure way in which he made himself only an integral part of the fine ensemble.

Carrie Bridewell sang two groups of French songs, after both of which she was compelled to add extra numbers. Mme. Bridewell was in capital voice and sang the delightful songs which she had selected, in a most thoroughly finished, rounded and complete artistic manner. As an example of thorough professional work it was highly satisfying.



MICHAEL PENHA à la FAUST.

### Penha to Play Here Again

Michael Penha, the very excellent cellist who scored such a striking success at his recent New York rental, is shown herewith in caricature from the pencil of Wiedner. There is to be (by wide request) a second Aeolian Hall recital by Penha on December 14, afternoon, together with Rudolf Ruckert, a basso.

### THE NEW YORK PHILHARMONIC CONCERTS

#### A "Romantic" Program and Another All of Wagner

The Friday afternoon (November 24) program of the Philharmonic was a varied one, devoted to the romantic composers and presenting at least three works not often heard nowadays—Schumann's "Julius Caesar" overture, Mendelssohn's "Italian Symphony," and Volkmann's "Richard III Overture." Besides these there were the overture to "Der Freischütz," and a solo concerto in A minor of August, played by Willem Willeke. The least known works proved to be worth while reviving for this single hearing, though even with the brilliant performance given them by Mr. Strinsky's men under his energetic and understanding baton, they smelt a bit of accumulated dust. The concerto proved to be cleverly written for the instrument if not a work of much inspiration and was capably performed by Mr. Willeke. Perhaps the most welcome moments of the afternoon from the standpoint of the audience were those during which the perennially fresh "Der Freischütz" overture once more revealed its beauties.

Sunday afternoon the Philharmonic devoted itself to an all Wagner program which included "Flying Dutchman" overture, prelude, act 3, "Die Meistersinger," Bacchanale, "Tannhäuser," "Good Friday Spell" from "Parsifal," "Rienzi" overture, "Waldweben" from "Siegfried," Prelude and Glorification from "Parsifal," Entrance of the Gods into Walhalla from "Das Rheingold," prelude, act 1, "Lohengrin," and "Ride of the Valkyries" from "Die Walküre."

Wagner and Tchaikowsky seem to be names for an orchestral leader to conjure with nowadays, for all programs of either one of them call for a S. R. O. sign long before the time of beginning, as it did again Sunday. Mr. Strinsky and his men played the familiar numbers in the finished manner characteristic of all their work. Especially fine were the third act prelude from "Die Meistersinger," and the scene from "Rheingold."

### Leo Ornstein at Aeolian Hall

Leo Ornstein was prompt in beginning his program on Saturday afternoon at Aeolian Hall, thereby setting a part of his audience a good example, as many of them did not arrive, or if they arrived, were not let into the hall until after the César Franck number was over.

The hall was about seven-eighths filled; in fact, Mr. Ornstein appears to have drawn a larger audience than

certain other pianists who have been much longer in the field than he, have attracted to the same hall this season. A marked feature of the audience was the number of men present.

There were many recalls after the first group, with much applause for this quiet, restrained and delicate playing of these two important numbers. His program was modern in each detail, and was played in a modern way by a modern pianist. The writer who heard Mr. Ornstein for the first time was charmed and delighted to hear such quiet, yet effective playing.

As for his own compositions, had his name not been given, it is doubted whether there would have been any unnecessary laughter. Had those who laughed quite loud enough to annoy their neighbors, ever heard real Chinese music, they would have appreciated and enjoyed his clever imitation, "A la Chinoise." After his own two numbers, the audience insisted upon an encore, when he played something quite different from the two preceding pieces, rather energetic as to bass, but evidently exactly what the gigglers had come for, and they asked for more. But Mr. Ornstein wisely went on to the third group. His playing of the two Debussy numbers was particularly enjoyable.

If Mr. Ornstein has mannerisms it would seem to be the fault of the public who call for them and see laughter in serious work. He does not need to appeal to that part of the public, for his playing is charming and should be an object lesson to some of the older pianists who thump and pound out ancient music, classical to be sure, but too often made the medium for showing off some special accomplishment of the player—technic, power of fingers, endurance, or wonderful memory. While Mr. Ornstein possesses all these attributes, he keeps them under control, interpreting the music as

it would seem the composers intended it should be played, and would enjoy could they hear it.

The program included:

Prelude, fugue and variations by César Franck, a sonata, op. 53, by Schytte, and numbers by Schumann, Cyril Scott, Ornstein, Debussy, Chopin, Grieg and Liszt.

### Winifred Christie With the Boston Symphony Orchestra

That Winifred Christie has brought her art into appreciative avenues cannot be doubted after reading the notices which have been accorded the brilliant young Scotch pianist, who has just added to her American triumphs an appearance with the Boston Symphony Orchestra under Dr. Muck. It is significant that during a period when all of the greatest pianists of the two continents are available, that one of the younger and less known artists should be called into a place of such high honor. Dr. Muck's excellent taste in selecting Miss Christie was fully substantiated by the very great success that she enjoyed at the hands of the public and the press when she played the Beethoven G major concerto, November 13, in Hartford, Conn. The praise was most lavish:

Gracious and reassuring evidence by the hands and art of Winifred Christie, that the piano, all its manifold and perverted possibilities to the contrary, is capable of setting free the essence of beauty as beauty manifests itself in the vestments of musical art. Miss Christie's piano voice was joy and inspiration for young and unspoiled ears; it was cordial and comfort for ears weary and blasé with the din ordinarily described as piano playing. Miss Christie's performance of her Beethoven concerto disclosed consummate adjustment of all the elements that go to make up real recreation of an art masterpiece. In the delicacy and clarity of its perspective, in the chaste restraint, yet vision tinted molding of its rhythmic, melodic and dynamic contours, Miss Christie's performance has not been paralleled on the Hartford concert platform in many and many a day. Her playing is transparently true with the honesty of simple loveliness, unaffected artistry and thoroughgoing musicianship. Vive Winifred Christie.—Hartford Times.

From the first measures the excellences of her tone and phrasing were made apparent. . . . The tender passages in the andante were played with fine sympathy and understanding. Miss Christie was recalled to the stage several times.—Hartford Courant.

At no time did she subordinate her playing to that of the orchestra, but she successfully attempted the blending of the whole, which gave the impression which Beethoven, no doubt, would have desired himself. The concerto is a work abounding in tremendous technical difficulties, all of which were successfully overcome by Miss Christie.—Hartford Post.

Miss Christie has filled a number of important engagements since her many successes on the Pacific Coast and is now busy in Eastern territory, a New York recital being one of the important events.

Florence Pease, her manager, reports a growing demand for the young Scotch artist, who is fast making a distinctive place for herself.

### ATTENTION NEW YORK MUSICIANS OF THIRTY YEARS AGO

This year the New York Rubinstein Club celebrates its thirtieth birthday, and its president, Mrs. William Rogers Chapman, is desirous of entering into communication with musicians who were prominently identified with the musical life of the metropolis thirty years ago. Communications may be addressed to Mrs. Chapman at the Waldorf-Astoria, New York.

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## One of Many Interesting Letters

THE BLACKSTONE HOTEL  
CHICAGO ILL.

November 8, 1916.

Mr. Kingsbery Foster,  
25 West 42nd Street,  
New York, N. Y.

My dear Mr. Foster:

I want to tell you that I was delighted with Theo Karle who appeared at the first Kingsolving Musical Morning, at The Blackstone, yesterday.

Mr. Karle is an artist of tremendous ability. To say that he created a sensation is putting it mildly.

I cannot recommend this artist too highly. He has an exquisite voice, an extremely pleasing personality, and a stage presence which is charming indeed.

Of all the celebrated artists whom I have presented in the past, not one has given greater satisfaction than Theo Karle.

Very truly yours,  
(Signed) RACHEL BUSEY KINSOLVING

NOTE.—The Kingsolving mornings at The Blackstone Hotel, Chicago, are similar in reputation to the Biltmore Hotel mornings in New York.

## CARL HAHN, CHORAL AND ORCHESTRAL CONDUCTOR

Prominent New York Societies Engage Services of Musician of Authority—A Composer of Recognized Merit

Carl Hahn came to New York only three years ago, and in this short time his ability as a conductor has been recognized in a practical manner, in that now three prominent New York organizations have chosen him for their orchestral director. These are the New York Arion Society, the New York Mozart Society (Mrs. Noble McConnell, founder and president) and the Brooklyn Arion.

The directorship of the Brooklyn Arion was given to Mr. Hahn on November 2, a natural sequence to his good work with the New York Arion and the New York Mozart clubs. The Brooklyn Arion Club, it will be recalled, won the Kaiser prize at the National Saengerfest in Brooklyn two years ago.

The first concert of the New York Arion, a review of which occurs elsewhere in this paper, occurred on November 26, and the program included many first performances. The Arion Orchestra is scheduled for a concert at the Waldorf-Astoria, New York, December 1; this concert to be for the benefit of St. Mark's Hospital.

December 12, the first concert of the New York Mozart Society will be given at the Hotel Astor, when Mme. Alda is to be the soloist. At that time Mr. Hahn will direct the Mozart Society choral in an attractive program of works for women's voices.

On December 17, at the first concert of the Brooklyn Arion, Mr. Hahn will introduce the new National Hymn by Frank van der Stucken, which is entitled "Our Glorious Land."

It is interesting to note that Mr. Hahn received his training exclusively in the United States, particularly at the Cincinnati College of Music, where his father, Theodore Hahn, the well known flutist, has been a member of the faculty since the regime of Theodore Thomas, the first head of that famous institution.

Signal honors were won by Carl Hahn there, among these being a five years' free scholarship at the college, in 1892. He was graduated in 1895 as cellist, when he was awarded the Springer gold medal. Post graduation, in 1897, brought him the highest honors as cellist, pianist and in theory. Accordingly, he was awarded the post graduate medallion, an artist medal.

Mr. Hahn's early life was spent in the atmosphere of the famous Cincinnati May Musical Festivals. He was initiated into orchestral routine by such leaders as Michael Brand, Theodore Thomas, Anton Seidl and Frank van der Stucken; continuing his studies in composition and orchestration under Van der Stucken. His ambition was to gain practical experience in choral and orchestral conducting, and therefore he traveled for two years throughout the country with an opera company, as leader, and finally selected Texas and the extreme Southwest as his ultimate field for work. One of the results of Mr. Hahn's twelve years in San Antonio, Tex., where he had the co-operation of leading musicians, is the Beethoven Society, the largest society and most active of its kind in Texas.

With the help of Mrs. Eli Hertzberg, the San Antonio Symphony Orchestra was organized, and Mr. Hahn conducted this organization for a period of eight years. Annual music festivals were also given under his direction, it being a matter of record that he conducted the State festivals held in San Antonio in 1906 and in Galveston in 1909.

While Mr. Hahn's chief talent seems to lie in conducting both orchestral and choral organizations, his versatility extends in many directions, notably to the field of composing.

There is much of detail which might be said of Mr. Hahn's contributions to the American cause of music, but space forbids. It will be seen from the foregoing facts that the rise to prominence in the musical world of this energetic young musician has indeed been rapid.

## RUMANIAN PIANIST HEARD IN RECITAL

Antoinette Franken Presents Interesting Program and Displays Agreeable Qualities

Antoinette Franken, a Rumanian pianist, gave her first New York recital at Aeolian Hall, Monday evening, November 27. Her program, a most interesting one, arranged to display the versatility of the artist, contained several novel numbers, one of which was the "Fantasie" "Rigoletto Paraphrase" by Liszt. In this selection, Mme. Franken proved that she was an excellent interpreter of Liszt, her interpretation of "Rhapsodie," No. 12, was one of superb brilliancy. She has a firm touch and well developed technique; a tonal quality of great beauty and purity and an abundant amount of temperament. She should be heard again before long in New York, as she is a valuable addition to the long list of pianists now in the field. Other numbers were: "Sonata Appassionata," op. 57 (Beethoven), Sonata "Wilhelmina" (Scarlati) Liszt-Paganini "Etude," No. 6, and a Chopin group.

## NEW YORK SYMPHONY PRESENTS NOVELTIES

Sophie Braslau Scores as Soloist

Sophie Braslau, of the Metropolitan Opera Company, was the soloist at the New York Symphony concerts of November 24 and 26. In Andromache's scene from Bruch's "Achilles" and in three Russian songs by Moussorgsky and Rachmaninoff, Miss Braslau displayed to advantage the rich quality of her contralto voice and her ability as an interpreter of the dramatic and of the simple, as illustrated in the folksongs. The audience recalled her many times. The orchestral program contained three novelties. These were the Rabaud symphony in E minor which was heard

for the first time at these concerts, the Elgar "Sospiri" and the etude caprice for strings by Sinigaglia, both of which were marked new, first time. Henri Rabaud, a conductor at the Paris Opera Comique, has shown himself in this, his second symphony, to be well versed in ingenious contrapuntal effects. The musical material, though not of an inspired sort, is at all times agreeable. The work, dedicated to Massenet, was given a masterly reading by Walter Damrosch, and the audience signified its approval by prolonged applause. The Elgar work was published in 1914. It is an adagio for strings, harp and organ, and seems to be the composer's lament over the terrible situation abroad.

Quite the opposite is the etude caprice for strings of Sinigaglia, a decidedly merry work which trips capriciously through to a saucy ending. Both promise to become popular with symphony audiences, for they have a decided appeal. The other orchestral number was the Gretry overture "L'epreuve villageoise."

## Muzio to Debut Soon

Claudia Muzio, the new Italian soprano of the Metropolitan Opera Company, arrived last Thursday from Italy by the way of Bordeaux on the steamer Rochambeau. Miss Muzio's first visit to America was made



CLAUDIO MUZIO,  
New soprano of the Metropolitan Opera Company.

when she was a little girl, when her father was stage manager at the Metropolitan under the Grau management and later with Mr. Hammerstein at the Manhattan. Miss Muzio is a tall, strikingly handsome brunette of about twenty-five years, and to judge by the record of successes which she has scored in the opera houses of Italy, South America and Cuba, as well as at Covent Garden, her singing is of the same quality as her looks. She made her debut in Italy about five years ago when only twenty years old in Puccini's "Manon Lescaut." Those who have had the privilege of witnessing her art abroad speak in the highest terms of her rank among the young Italian artists of today and there is a great general interest in her first American appearance which will be as the heroine in Puccini's "Tosca" on Monday evening, December 4, supported by Messrs. Caruso and Scotti.

## Guiomar Novaes Enthusiastically Applauded at New York Recital

Among the younger pianists, Guiomar Novaes is entitled to a place in the front ranks, for she is endowed with remarkable gifts of interpretation, with a personal magnetism and appeals to her audience by reason of her unaffected sincerity. On Wednesday afternoon, November 22, these qualities aroused the enthusiastic applause of an audience which filled Aeolian Hall, New York. From the opening number, the Cesar Franck prelude, choral and fugue, to the Saint-Saëns etude in the form of a waltz, which concluded the program, she held the undivided attention of her hearers, whose prolonged applause amounted to a veritable ovation. Indeed, they refused to leave the hall until, after many recalls, she gave an extra. Her reading of the Chopin sonata, op. 35, possessed a virility and an unhackneyed quality which marked this youthful pianist (she has not been long out of her teens) as a serious student. Her playing of a Chopin impromptu, op. 36, the Gluck arrangement of Saint-Saëns' "Airs de Ballet," Stojowski's "Vers l'Azur," and barcarolle by I. Philipp, was

no less worthy of enthusiastic praise. Throughout the work of this artist from Brazil there flows the undercurrent of passion which is peculiar to the Spanish race. The remark of one interested auditor at the close, seemed to voice that of the entire audience, "Oh, dear, it's all over."

## MME. MATZENAUER'S RECITAL

Rare Art Displayed by Operatic Singer on Concert Stage

Among the large number of recitals which continually are taking place in New York City, that of Mme. Matzenauer, soprano, will stand out in relief in the memory of a throng of lovers of vocal art. This throng filled Carnegie Hall on Wednesday afternoon, November 22, in anticipation of great musical enjoyment, and experienced the keenest kind of pleasure throughout the whole program. In the first half of the program sheer beauty of vocal tone and ease of delivery held the rapt attention of the listeners, but as the program progressed Mme. Matzenauer, like the true artist that she is, emphasized more and more the convincing power of her art. Through mental emotion or physical emotion, as one will, she won the hearts as well as the minds of her audience.

It is said that the singer's prominence in Italian opera and folksongs of Italy is reflected in the great number of her Italian admirers in America. Not only has she an extraordinary command of that language for song, but the language of her household is largely Italian. True it is that the beautiful language of bel canto was given liquid utterance in the Scambati numbers, "Ballata," "Baci," "Povero Pieruccio" and "Ninna Nanna." The same full melodious expression applies to the German "Seitdem dein Aug' in meines Schaute," by Strauss, "Alle Dinge haben Sprache," by Erich Wolff, "Cécilie," by Arthur Lamber Cone, and "Hat dich die Liebe berührt," by Joseph Marx. The delightful encore charmed with its piquant expression.

Mme. Matzenauer had won her audience truly up to the French group, but on her delivery of the Debussy song "Beau Soir," the exceptionally enthusiastic applause showed that the audience was particularly fond of the way she sang French. The three later numbers, "La Chevelure," by Debussy, "Nuit d'été," by Edouard Tremisot, and "La Dentellière de Bayeux," by Felix Foudrain, also touched a deeper note. It in no way detracts from her singing technically and interpretatively in the Italian and German, to say that there was an added something in the delivery of the French songs, which made, perhaps, a greater appeal to the audience than had the previous ones.

The usual English group, splendidly chosen, at the conclusion of the program, suffered from comparison in no manner whatsoever. Mme. Matzenauer was asked to repeat each one. They were Frank La Forge's "Before the Crucifix" and "When Your Dear Hands," also a "Lullaby" and "Blackbird's Song," by Cyril Scott.

Mme. Matzenauer was in every respect a concert singer, there being no suggestion of the operatic artist, either in form of delivery or in program making. To specify in which songs the soprano gave a more finished technical production is difficult. It was a uniformly artistic program. First of all hers is the exceptional organ, and she has learned to treat it with artistic consideration through all the gamut of vocal technique. Her low tones were rich and unforced; her high tones clear and agreeable to hear.

Incidental to Mme. Matzenauer's excellency of vocal method, it might be well here to state that the great artist is continually studying with one of New York's vocal teachers, Mme. Valerie, to whom she acknowledges her debt of gratitude to be great.

The demonstration at the conclusion of the program, when the audience crowded the platform and called for encores, and the bountiful floral tributes, proved the overwhelming success of the event. Mme. Matzenauer was generous in her responses, and would have given more, but an engagement in Cleveland required her catching a train.

Umberto Martucci, at the piano, unostentatiously, but reliably proved himself to be the accompanist of rare ability.

## ARNOLDE STEPHENSON ARRIVES

First New York Recital, December 7

Arnolde Stephenson, the American soprano who has lived for so many years past in Paris, arrived last week on the steamship Rochambeau to fulfill the schedule of numerous concerts and recitals which has been arranged for her during the coming season by her manager, M. H. Hanson. Mrs. Stephenson's first American appearance will be at Aeolian Hall, New York, on Thursday, December 7.

Although Miss Stephenson sings in Italian, German and, of course, her native English as well, it is as a specialist in French songs she has been known and undoubtedly will become known in this country. The program for her first recital, at which she will be assisted at the piano by Kurt Schindler, will be as follows:

Amour Dormiglione, Barbara Strozzi; Air from "Dido and Aeneas," Purcell; Air from "Phoebus and Pan," Bach; De Soir, Green, De Rêve, Fantoches, Debussy; The Forsaken Maid, Thomas Smart; Non! je n'irais plus aux Boix, L'Amour de moi, Tambourin; La Procession, C. Franck; Clair de Lune, Zule; Elle avait trois couronnes d'or, Les Filles aux Yeux Bandes, Roger de Fonenay; Berceuse du Paysan, Moussorgsky; Pastorale, Igor Stravinsky; Le Point, Darius Milhaud.

## Hackett's Instantaneous Reengagement

Arthur Hackett sang for the Mozart Club, Pittsburgh, on Friday, November 24, and the best proof of his success is the fact that he was engaged the next morning to sing "The Messiah" with them on December 28.

## Hubert Linscott Recital

The Malkin School of Music, New York, was crowded November 26, for the vocal recital by Hubert Linscott, who sang arias and songs by composers of various periods. The more important were "Eri tu" (Verdi), "Wohin" and "Erlkoenig" (Schubert), "Il pleure" (Hue), and "L'heure exquise" (Hahn). The well known baritone, who has sung in leading opera houses in Europe, in Lille, etc., has a beautiful voice, knows how to use it, and displays re-



HUBERT LINSCHOTT.

markable diction in all languages. He is an unusual musician. These qualities make his singing interesting alike to musicians and ordinary listeners. Abundant applause showed the appreciation of his hearers, and he had to sing a number of encores. Manfred Malkin played the accompaniments as only a deeply sensitive musician can. It was announced that Mr. Linscott will give another recital soon.

## One Week's Bookings for Skovgaard

Next week Skovgaard and his Metropolitan Company will fill engagements in the following cities of Oregon, Washington and Idaho:

December 4, La Grande, Ore.; December 5, Pendleton, Ore.; December 6, Pullman, Wash.; December 7, Moscow, Idaho; December 8, Lewiston, Idaho.

## HARTMANN FASCINATES HEARERS

## His Playing and Personality Charm Large Audience

Arthur Hartmann, the temperamental and musicianly violinist, was the magnet that drew a goodly number of music lovers to the cosy Comedy Theatre, New York, on Sunday evening, November 26. And those who went were extremely delighted, for the performance and the program were alike full of interest. Bach's E major concerto was finely and nobly played and without too much of the modern sentiment and changes of tempi. There were a few ritards that might not have been of the Bach period, it is true, but these concessions to the established taste of a modern audience were judiciously made. In Bach's "Ciaccona" for violin alone the artist was at his best, and gave a truly impressive and soulful reading. The opening chords, which are so often repeated significantly throughout the movement, were given with unusual breadth and deliberateness, as should be, but not always is, the case. In the rapid passages the reliable technic of the player was well displayed, and the double stoppings were remarkably in tune in passages where so many otherwise good players struggle in vain. For the reasons just given Hartmann is able to reveal clearly not only the spirit but also the exact text of this stupendous creation by Bach.

The remainder of the program, with the exception of the Corelli "Adagio and Allegro," was modern. It served to show the performer's versatility of style, sensuous tone, elegance of phrasing, and deep poetic sensibility. The audience, as was evident from resounding applause, experi-

enced deep musical pleasure. The artist was recalled again and again.

Among his numbers were "Magyar Hymnusa" (Erkel), "In a Gondola" (Karganoff), "To a Humming Bird" (MacDowell), "Chant d'Automne" (Gretschaninow), and "Poupee Valsante" (Poldini). All these were revised and arranged skillfully and with rare taste by the violinist. Paganini's variations for the G string was a very Parnassus of brilliancy and was attained by the artist with baffling ease, inspiring verve, and tone virtuoso, allurements. He is a potent and a picturesque violin interpreter, of sound knowledge, sympathetic insight, and most attractive personality.

## Important Sarto Dates

Andrea Sarto, baritone, gave a recital at the Peekskill (N. Y.) Conservatory of Music, November 23, last. On November 28 he sang the title part of Mendelssohn's "Elijah" with the Providence Arion Society under the direction of Dr. Jules Jordan. Mr. Sarto's noble voice, splendid style, wide experience and knowledge of oratorio, were a sufficient guarantee of a splendid performance of

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this exacting and difficult role. On December 13 Mr. Sarto will sing the three Cavalier songs with chorus by Sanford, with the Orpheus Club of Springfield, Mass. His recent appearance with the National Opera Club of America, at the Waldorf-Astoria, New York, was welcomed by the 1,000 members present because he has always been a popular artist at these meetings. Mr. Sarto's season promises to be a busy one.

## Clark's New York Recital

On Friday evening, November 24, Charles W. Clark, baritone, gave the recital which he was obliged to postpone from November 3 on account of an indisposition. He sang a program entirely of American songs, among which Eleanor Everest Freer's "The Boat Is Chafing at Our Delay," Arthur Hartmann's "When I Walk With You," James MacDermid's "My Love Is Like a Red, Red Rose," and Fogel's "Aedh Wishes for the Cloths of Heaven" were particularly singable and good to hear. Mr. Clark was in voice, and his interpretative powers have not dimmed since he was heard here last. At the end he added German and French songs in response to applause.

## Birdice Blye Has a "Hobby"

Birdice Blye, the distinguished pianist appeared in a new role when she addressed the Travel Club of Chicago last

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week on the preservation of the present Field Museum. Miss Blye had previously given two piano recitals before this club which is composed of representative Chicago women (being the highest paid artist ever engaged by them). In her address on November 20, she aroused as much enthusiasm as in her piano recitals and she presented her ideas with such clearness that she was immediately invited by the president of the Federation who was present to give an address on the same subject before the next meeting of the Federation of twenty-seven women's clubs. Miss Blye spoke on a subject over which she is most enthusiastic, the restoration and preservation of the Art Building of the Columbian Exposition now used for the Field Museum. In fact if this building is restored it will be largely through the efforts of Miss Blye, as she has been working for some time on the project and has interested many prominent people in the matter.

Miss Blye has lived much of her life abroad and her concert tours have taken her to practically every city of importance in Europe and America and she says she has seen no building to compare with the Field Museum in



BIRDICE BLYE,  
Pianist.

beauty of architecture. On account of its classic lines prominent authorities have pronounced it the most beautiful building in the world. Miss Blye regards architecture as one of the fine arts and just as much a source of inspiration as painting, sculpture and music and thinks this magnificent structure should be preserved in a permanent form. An active concert artist Miss Blye is appreciative of art in all its forms and her antique furniture and objects of art, some inherited, others collected in European travels, are much admired by all who visit her home, one of the most interesting and attractive in Chicago.

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## AROUND THE COUNTRY

**Buffalo, N. Y.**—Cecil Fanning, baritone, made his first Buffalo appearance at the meeting of the Chromatic Club on November 4. H. B. Turpin was his accompanist. Mabel Strock, soprano, gave a recital recently in the Twentieth Century Hall. William J. Gomph was the accompanist. Paderewski appeared in Elmwood Music Hall recently, opening the annual series of six concerts under the management of May Davis Smith.

**Cleveland, Ohio.**—Oscar Seagle gave the opening recital of the Fortnightly Musical Club's twenty-fourth season, Tuesday, November 7, at the Knickerbocker Theatre. He was assisted by Henri Doering, accompanist, and by Marther Askue, pianist. Povla Frisch was the soloist at the first Friday musicale of the season given at the Hotel Statler, November 10. She was assisted by Jean Verd, pianist and accompanist. Giovanni Martinelli gave the opening concert of the People's Chorus, November 5, at Gray's Armory. He was assisted by David Hochstein, violinist; and Maurice Lafarge, accompanist. Under the

auspices of the American Guild of Organists, William B. Colson gave a recital at the Old Stone Church. He was assisted by the choir of the church. Elmer Hoelzle, tenor, assisted by Elsa Hoertz, harpist; Oscar Eiler, cellist, and George E. Emmerson, pianist, gave a musicale recently at the Hotel Statler. Charles E. Clemens is giving a series of vespers recitals at the Euclid Avenue Presbyterian Church. Giovanni Martinelli, of the Metropolitan Opera Company, was the soloist at the first concert of the Chicago Symphony Orchestra, Frederick Stock, conductor, which was held in Gray's Armory. Edwin Arthur Kraft gave an organ recital in Trinity Episcopal Cathedral Monday evening, November 13. Mrs. Earle R. Rich, soprano, assisted.

**Dallas, Tex.**—Eddy Brown was the assisting artist at the second concert of the Mozart Choral Club series, which took place November 14. Julia Graham Charlton played his accompaniments. The Mozart orchestra and the Choral Club, under the direction of Earle D. Behrends, furnished the remainder of the program. Margaret Matzenauer was presented in recital Thursday evening, November 9, by Mrs. Jules D. Roberts. She was accompanied by Catherine Eymann. The Adolphus series of concerts, under the management of Mrs. Jules D. Roberts, will present the following artists: December 5, Joseph Hofmann; December 7, Diaghileff Russian Ballet, and March 5, Lada. Pasquale Amato opened the Mozart Choral Club season. The program included numbers in which the club chorus, accompanied by its own orchestra, both under the direction of Earle D. Behrends, also participated. The Schubert Choral Club gave its first concert of the season under the direction of Julius Albert Jahn. Giovanni Martinelli was the soloist and Giuseppe Bamboschek the accompanist.

**Des Moines, Ia.**—Mme. Schumann-Heink sang before an audience of six thousand at the Teachers' Convention. Evan Williams, tenor, was also heard on this program.

Arthur Hackett, tenor; Hans Hess, cellist, and Richard Epstein, accompanist, were the assisting artists at the concert given by Geraldine Farrar. This was the first of a series given under the direction of George F. Ogden.

May Peterson, of the Paris Opera Comique; Arthur Middleton, of the Metropolitan Opera Company; Dr. George W. Andrews, organist Oberlin, and Paul van Katwijk, pianist, were the artists at the testimonial concert tendered Dr. M. L. Bartlett, Des Moines' musical pioneer. Holmes Cowper, dean of the Drake Conservatory of Music, was the soloist at the first concert given by the Symphonia Orchestra, Paul van Katwijk, conductor.

**Hartford, Conn.**—Irma Seydel, violinist, and Robert H. Prutting, pianist, were the soloists at the first of the Philharmonic chamber concerts. These concerts, which are under the direction of Mr. Prutting, conductor of the Philharmonic Orchestra, are given in the ballroom of the Hartford Club. Winifred Christie was the soloist at the concert given by the Boston Symphony Orchestra, Dr. Karl Muck, conductor, on November 13. Sigismund Stojowski, conductor and pianist, and Thaddeus Wronski, baritone, gave a recital at Foot Guard Hall on November 14 for the benefit of the Polish Relief Fund. Diaghileff Ballet Russe appeared at Parsons' Theatre on November 14.

**Houston, Tex.**—Tilly Koenen gave a song recital at the City Auditorium, November 5. Elsie Baker, con-

tralto, appeared at the Auditorium on November 23 and 24. On November 11 the Trio de Lutece gave the program at the Twilight Musicales.

**Kansas City, Mo.**—Charles Dalmores, tenor; Eleonora de Cisneros, mezzo-soprano; Vittorio Arimondi, basso, and Wilhelm Middelschulte, organist, gave the program at the opening concert of the Myrtle Irene Mitchell concert series, November 10. The remaining dates for the series are December 1, Teresa Carreño; December 8, the Cherniavsky Trio; February 1, Maude Fay, Frank Pollock and John Doane; March 23, Russian Symphony Orchestra and John Powell, and April 20, Albert Spalding. May Peterson was the soloist at the first concert of the season given by the Kansas City Symphony Orchestra, Carl Busch, conductor. Moses Boguslawski gave his annual piano recital at the Jewish Temple. William Shakespeare of London is here for a short time. The Fritschy Concert Series opened its fifth year with the appearance of the Pavley-Oukrainsky Russian dancers. Sarah Ellen Barnes is giving a series of symphony talks, assisted by Dorothy Sublette, one of her former pupils.

**Lawrence, Kan.**—Giovanni Martinelli opened the University Concert Course with a recital in Robinson Auditorium. The second concert of the series is given by the Skovgaard Concert Company. Arthur Nevin, who has charge of the Community Chorus, reports excellent progress. He has already organized permanent choral organizations in about fifteen Kansas towns. The School of Fine Arts is endeavoring to put this work on a firm footing. Dean Harold L. Butler, of the School of Fine Arts, and Mrs. Butler have begun their season's round of concerts.

**Lincoln, Neb.**—The first attraction of the season of the Matinee Musicales, Mrs. L. E. Muniford, president, was a recital by Dan Beddoe. The second was a concert by Hazel Gertrude Kinsella and Mrs. Lewis Trester. The third was one for voice and string, and was presented by the Novello Trio, consisting of Helen Chase, Miriam Little, and Eula Marshal. Rudolph Ganz gave a recital recently at the home of Mrs. Smith. The San Carlo Opera Company appeared on November 27 and 28, presenting "Trovatore," "Tales of Hoffmann" and "Lohengrin."

Reinold Werrenrath started recently the series of concerts given by the University School of Music during the season. Cecil Fanning and H. B. Turpin gave a recital. Merle Alcock and Bechtel Alcock were the first in a series of concerts to be given at the Y. M. C. A.

The Epworth Assembly has had for its attractions this past summer and fall Sybil Sammis MacDermid, Helen Smith, M. L. Jones, and John Brode, the Kachel Metropolitan singers, Victor's Florentine Band, and many others. Marcel Roger de Bonzon is among the new faculty members of the University School of Music. He recently gave a recital, assisted by Carl F. Steckelberg and Ernest Hanison. Professor Ludebuehl, the new director of music at Wesleyan, gave a fine program on October 12, of Liszt, Brahms, Beethoven, Chopin, and three charming selections of his own. The pupils of the Wheatley studios are all doing excellent work. A recital by pupils was given at the Temple on November 7. Mme. de Vilmar and Prof. Jean Schaefer were heard in recital here recently. Carrie B. Raymond has arranged a series of symphony concerts for State University students and all music lovers. The Riley Trio from Cotner University presented a program of Riley songs and verses and a sketch.

**Memphis, Tenn.**—Under the auspices of the Beethoven Club, Anna Case recently appeared in recital at the Goodwyn Institute. Charles Gilbert Spross was at the piano. A free matinee recital was recently held in the Women's Building. Earle Stapleton, baritone, and several members of the Beethoven Club participated.

**Morristown, N. J.**—Eleanore Cochran, soprano; Florence Stockwell, contralto; Laura Tappen, cellist; and Walter Kieseewetter, accompanist, gave a recital in Washington Hall early in November. On November 7, the first of a series of artist concerts was given at the Warford School of Music. The McConnell Vocal Trio and Jacques Kasner, violinist, were the participants. Diana Kasner and Claude Warford played the accompaniments.

**Nashville, Tenn.**—Fannie Bloomfield Zeisler made her second appearance in less than a year on November 17, at the Ward-Belmont auditorium. John McCormack inaugurated the musical season with a concert at Ryman Auditorium. Charles C. Washburn and Mrs. H. D. Sperry presented the musical portion of the program on which the Hindoo poet, Tagore, was the leading attraction. This was given by the Centennial Club. The Tollefson Trio inaugurated the course of ten recitals given at Ward-Belmont. Others in the course are Percy Grainger, Fannie Bloomfield Zeisler, Christine Miller, Theodore Spiering and the Russian Symphony Orchestra.

**New Bedford, Mass.**—Among the prominent teachers of this city are Edgar Barrall, organist of Grace Episcopal Church; Mrs. A. R. Covell, Elizabeth Howland, Florence Fobes, Alice Anthony, Beryl Smith, Enda Stoessell, Bertha Wesselhoeft Swift, Carolyn Kaharl, Elise Swift, Edmund Grinnell, organist of St. James Church, Clara Smart, Edith DreScott Woodcock, Berenice Fisher Butler, late of the Boston Opera Company; L. J. Oscar Fontaine, organist of St. Anthony's Church; Clarence Jones, Frank Whittaker, secretary of the Musicians' Union; Robert Scott, Arthur Parry, Mary Otheman, Agnes G. Hoye, Robert Gunderson, J. A. Laline, organist, of St. Hyacinthe's Church; Clare Fobes, who will play a Tchaikowsky piano concerto with the Boston Symphony Orchestra in Cambridge this season, and Rodolphe Godreau, conductor of the Cercle Gounogh Singing Society of 125 voices.

**Newport, Conn.**—The Musical Art Society gave its third concert, Thursday evening, November 23, at the Odeon, Cincinnati, under the direction of John J. Fehring. The soloists included Miss I. Duve, contralto; G. Muhlhauser, tenor; J. Thompson, baritone; and E. Fehring, bass. Rose Bradley was the accompanist.

**Omaha, Neb.**—Helen Stanley and Francis Macmillen, assisted by Gordon Campbell at the piano, gave a concert before members of the Nebraska State Teachers' Associa-



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tion.—J. E. Brill, violinist, presented three of his pupils in recital Sunday afternoon, November 12.

**Oxford, Ohio.**—The Zoellner String Quartet and Mrs. Edgar Stillman Kelley, pianist, gave a chamber music recital, Saturday evening, November 18, under the auspices of the trustees and faculty of the Western College for Women. The event was in celebration of the completion of the Stillman-Kelley studio, which was erected by the class of 1916 and their friends.

**Pittsburgh, Pa.**—T. Carl Whitmer gave a lecture recital on "Some phases of ultra-modern music" on Thursday evening, November 2, at the Pittsburgh Musical Institute.

**Portland, Ore.**—Jan and Mischel Cherniavsky gave a recital recently under the local direction of W. T. Pangle, the general manager of the Heilig Theatre. Fifteen hundred Oregonians turned out to hear this concert.—Katherine Neal-Simmons recently gave an Indian costume recital in the Little Theatre. She was assisted by Robert E. Millard, flutist, and Mildred Naomi Raymond, pianist.

—Nikolai Sokoloff, conductor of the People's Philharmonic Orchestra, San Francisco, was a recent Portland visitor.—Fritz de Bruin, baritone, of San Francisco, Cal.; William D. Beach, tenor, of Milwaukee, Wis., and Edith Campbell Bond, pianist, of Washington, D. C., are recent additions to Portland musical circles.—Evelene Calbreath, soprano; Helen Calbreath, pianist, and William Wallace Graham, violinist, formerly concertmaster of the Portland Symphony Orchestra, recently gave a concert in the University auditorium, at Forest Grove, Ore.

—The officers of the Portland Musicians' Club, now in its fifth year, are George Hotchkiss Street, president of the organization; Frank Eichenlaub, vice-president; Daniel H. Wilson, secretary, and Charles Swenson, treasurer.—The Oregon State Music Teachers' Association will hold its annual convention in Portland, today, November 30.—The Oregon Musicians' Directory is published for free distribution by Herman A. Horowitz, 510 Filers Building, city.

—The Monday Musical Club recently heard Rose Courten-Reed, contralto; Waldemar Lind, violinist; Albert Creitz, violinist, and Lucien E. Becker, and Eldridge Traylor, accompanists. This club is an important factor in the musical life of the city.

**Providence, R. I.**—John McCormack's recital, as usual, attracted an audience which overflowed onto the stage of the Strand Theatre. He was assisted by Donald McBeath, violinist, and Edwin Schneider, pianist.—The Boston Symphony Orchestra, Dr. Karl Muck, conductor, gives a series of concerts here this season. Prof. John P. Marshall, of Boston, is giving a series of lectures on the symphony programs this winter at Sayles Hall.—Edith Soden, cellist, was the guest at the concert of the Chopin Club, given October 12 at Churchill House. A number of the club members were also heard on this occasion. Mrs. Ritchie, honorary president, Mrs. Arnold and Eleanor Sproat Deal made addresses. At the first musicale works of American composers were given by club members, including Ethel Dobson Sayles, soprano.—A series of Sunday night concerts by Fairman's Concert Orchestra, under the direction of R. H. Fairman, has attracted many to the Strand Theatre. Among the assisting soloists who have been heard are Signor Savasta, tenor; Ella Beatrice Ball, violinist; Lucy Marsh, soprano; Stuart Ross, Cara Sabin, contralto, and Bernard Ferguson, baritone.—Mme. Schumann-Heink gave a concert recently, assisted by Edith Evans, accompanist.—Irma Seydel, violinist, and Henriette Celia Brazeau, reader, were the artists at the second of the De Luxe afternoon concerts, November 10, which are under the management of Mme. Hall-Whytock.—Col. Anthony Dyer presided at a meeting for the organization of a Providence community chorus. Addresses were made by Lieut.-Gov. Sam Souci, Mayor Gainer, President Faunce of Brown University, and W. L. Sweet. The musical numbers were given by the Arion Club, Dr. Jules Jordan, director; the Swedish Verdanse, Oscar Ekeberg, director; University Glee Club, John B. Archer; the Norwegian Arwake, Ole B. Ouren; the Cecilia Women's Chorus, Mrs. Frederick N. Brown; the Polish Lutara, Joseph Gromek; and the Interdenominational Choir Union, William D. Stone.—Albert M. Steinert presented Josef Hofmann, November 12, in the first of a series of four concerts.—J. Sebastian Matthews recently accepted the position of organist and choir-master at Grace Church.—Ernestine Beyer, soprano, and Robert Cusaden, violinist, were the soloists at the concert given by Fairman's Orchestra, November 12.—At the second morning musicale of the Chaminade Club, Mary Elizabeth Carpenter was the assisting guest. A program of English, French, Russian and Italian songs was presented.—The Boston Quintet (Roy E. Bower, tenor; Walter E. Anderson, contra-tenor; Dr. Arthur H. Gould, baritone; Augustus T. Beatey, bass, and Robert Nichols, tenor and accompanist) assisted Fairman's Orchestra at a Sunday night concert.—Berick Schloss, tenor, and Mabel Woolsey, soprano, gave a concert at the Emery Theatre for the benefit of the Livingstone Library Fund.—The Diaghileff Russian Ballet played a recent engagement here.—Maude Powell was the artist at the first of the afternoon series of the De Luxe concerts, which are under the management of Mme. Hall-Whytock. Mabel Woolsey, local soprano, assisted, and Arthur Loesser and Mme. Hall-Whytock were the accompanists.—At the opening concert of the season of the Chaminade Club, Avis Bliven-Charbonnel, president, the program was presented by Amy Eastwood Fuller, May Atwood, Lucy Marsh, Virginia Anderson, Mrs. Jacob Kelley, Helen Matthews, George Lusey, and Marion Zwolinski.

**Riverside, Cal.**—Mrs. G. Ellis Porter has organized a new music school here. Associated with her are Gloria Mayne Windsor, of Los Angeles and Ida May Pratt.—The Tuesday Musical Club opened the musical season by presenting Florence Macbeth.—The Riverside Conservatory of Music, Estelle Sausman Minkler, director, is having an exceptionally busy season.—The "Fireside evenings" at the Young Men's Christian Association, given monthly during the winter, are arranged by Arthur Bostick and Z. Carl Meeker.—Vernon Claytor has left Riverside to continue her studies in New York. She will be under

the supervision of Marcella Craft.—Arthur L. Bostick is planning to give half hour vesper recitals before evening service this winter at the First Baptist Church, where he is organist and choir-master.—Arthur L. Bostick, after a year's study with Rudolph Ganz, has returned to take charge of the Riverside School of Music. Mr. Bostick also heads the piano department. Associated with him are Lena Kennedy, Hazel Helm, teacher of the Dunning system; Z. Carl Meeker, director of the voice department, and Madeleine Barnes Childs, of the violin department. The new organ department is headed by Harold Gleason.

**Rochester, N. Y.**—Robert S. Flaegler, organist, assisted by Henry Schlegel, baritone, gave a recital at the First Baptist Church, November 14.—Loula Gates Bootes, Mrs. C. E. Garner, Mrs. C. E. Chidsey, Jeannette Currey-Fuller and Dorothy Gilette gave the program at the first Tuesday Musicales recital, November 14.—In connection with the meeting of the New York State Federation of Women's Clubs, recitals were arranged by Elizabeth Casterton, supervisor of music in the public schools, and Mrs. Jerome Lewis of Syracuse, chairman of the music section of the Federation. These included recitals by Guernsey Curtiss, baritone, assisted by Howard Dayton, pianist; Ralph Scobell, tenor; Mrs. C. A. Howland, contralto; Mrs. Herman Kellner, soprano; Lottie Ellsworth-Coit, violinist, and Rosita Renard, pianist.

**Rome, N. Y.**—The New York Philharmonic Orchestra, Josef Stransky, conductor, gave a recital in the Family Theatre under the auspices of the Musical Art Society, Mrs. G. W. Turney, president.

**Sacramento, Cal.**—Tina Lerner, pianist, gave a recital to open the twenty-fourth season of the Saturday Club. The San Francisco Chamber Music Society, led by Louis Persinger, also played a program for this club at the Clunie Theatre. Jean Sevely, young Hungarian violinist, who heads the violin department of the Pease School of Music, has also played before the Saturday Club.

**Salina, Kan.**—The Zoellner Quartet will give a program at the annual meeting of the Kansas State Music Teachers' Association, to be held December 6, 7 and 8.

**San Antonio, Tex.**—Pasquale Amato and David Hochstein, violinist, with Maurice Lafarge, accompanist, gave a recital under the auspices of the San Antonio Mozart Society, Arthur Claassen, conductor.—The first concert of the San Antonio Symphony Orchestra, Arthur Claassen, conductor, will take place January 4.—Rafael Diaz, tenor, and Oliver Denton, pianist, opened the musical season with a recital under the auspices of Tuesday Musical Club.—Harry Lee Wood, aged nine years, is the recipient of the Dunning pin awarded every three months by E. Alice Holman to members of her class, a picture of which will be found on another page of this issue.

Kathleen Blair Clarke, pianist, will give a recital December, assisted by Mrs. Fred Jones, soprano. Mrs. Jones will sing a number of Mrs. Clarke's compositions.—At the second musicale-reception given by the Southwestern Institute of Musical and Dramatic Art, November 3, contributors to the program were A. Stanley Williams, president of the Institute; J. F. Beckwith, dean; Alfredo Quattullo, and Alicia Petticiere.—Ruth Bingham, pianist, gave a recital November 20, assisted by Mary Aubrey, contralto, and Oran Kirkpatrick, tenor.—Arthur Claassen presented Reinold Werrenrath in a concert on November 27.

—The San Antonio Musical Club gave a lecture-musical November 7 in memory of Shakespeare. Rheta Mayor read a lecture, prepared by Frederick Abbott on Shakespeare and His Song Settings. Musical numbers were contributed by Mrs. Roy B. Lowe, Charles Cameron Bell, Mrs. Hugh Taylor, Mrs. Louis Reuter, Ardis Dean Keeling, H. E. Dickinson, Ruth Bingham, Hannah Wright Gluck and Nona Lee Lane.—The Travis Park Church Quartet, Mrs. George E. Gwinn, soprano; Elsa Harms, contralto; Oran Kirkpatrick, tenor, and Gilbert Schramm, bass, together with the Second Wisconsin Infantry Band, gave a concert November 23.—Martha Mathien, Mrs. Charles Callaway, Mrs. Alfred Ward, Peggy Bliss, Edith Madison, Zulime Herff, Winifred Converse and Dorothy Pagenstecher were the members who contributed to the program of a Tuesday Musical Club's meeting.—The San Antonio Musical Club gave its first musicale-reception Monday, October 23. The program was participated in by P. Romero, Elsa Harms, F. H. Palmer, A. Quintanilla and Rafael Galindo; and Mildred Gates, Ruth Bingham and Alois Braun were the accompanists.—At the meeting of the Tuesday Musical Club, held November 7, Zulime Herff had charge of the program on "Oriental Music." Numbers were contributed by Mrs. R. P. Schermerhorn, pianist; Mrs. T. H. Flannery, contralto; Mrs. Oscar Dewees, soprano; Cara Franklin, Martha Malheur, sopranos; Corinne Worden, violinist; Mrs. Irvin Stone and Mrs. J. S. Monkhouse, sopranos. The accompanists were Mrs. Nat Goldsmith and Mrs. J. E. Lockwood.

**San Diego, Cal.**—Henri la Bonte, tenor, gave a concert at the Panama-California International Exposition. He was accompanied by Willibald Lehmann at the piano.—Mr. and Mrs. William Frederic Reyer, with Ethel Widener as accompanist, were the soloists at the Panama-California International Exposition.—Eleanor Lee, pupil of Oscar Seagle, was the soloist at the Spreckel's organ concert Sunday afternoon, November 5. John Stark Evans was the accompanist.

**Scranton, Pa.**—Paul Althouse gave a recital recently at Casino Hall.—Frank J. Daniel, F. A. G. O., gave an organ recital at St. Peter's Cathedral, November 14.—Lela Hankinson, soprano; Marjorie Spafford, mezzo, and Nora Sparrow, contralto, form a trio of ladies' voices from Saidee E. Kaiser's studio. Betsy Lane Shepherd and Anna Murray Hahn are former Kaiser pupils.—Scranton teachers among the officers of the Lackawanna County Teachers' Association are Harold S. Briggs, E. E. Southworth, F. J. Daniel, and John T. Watkins. Other Scranton teachers in the association are Louise Birkett-Brown, Mrs. Alfred Pemington, E. Jean Gill, Saidee E. Kaiser, Mabel Marvin Barger, Mrs. Robert Brand, Fred H. Widmayer, Charles H. Dorsam, Louis Baker Phillips, Dr. Lee B. Woodcock, George F. Schimmel, and others.

**Seattle, Wash.**—Mme. Schumann-Heink gave a recital on Friday evening, November 17.—Teresa Carreno, Charles Dalmores, Eleonora de Cisneros, Vittorio Ari-

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mondi and Theo Karle are the soloists for the regular concerts for the Philharmonic Orchestra.—Pauline Turner gave a recital recently at the Navy Yard in Bremerton. Others on the program were Harriet Colburn Sanderson, Catherine Sanderson, Ernest Fitzsimmons, and Nell Knapp Wagner.—Morris Stolfo, violinist of Los Angeles, was the soloist at the Robert Schumann evening.—Mme. Hollinshead-Hubbell gave a song recital, November 12, at the I. O. F. Milton Seymour was the accompanist.

**Sherman, Tex.**—Martha Rhea Little, Harold Kellogg, Mr. and Mrs. Walter J. Fried and Harriet Bacon MacDonald of Dallas were visitors at the nineteenth annual convention of the Texas Federation of Women's Club.

**Sioux City, Ia.**—Mable Barclay, who has returned to this city to resume her place as assistant teacher at the Heizer Music School, played before the Women's Club recently.

**Springfield, Mass.**—Charles M. Courboin, organist of the First Baptist Church of Syracuse, N. Y., gave his second recital on the great municipal organ in Springfield, Mass., in the series of three complementary recitals provided in that city by George Dwight Pratt and Mrs. Pratt. He also gave a recital November 9 on his own organ under the auspices of the Christian Endeavor Society.

**St. Louis.**—Albert Spalding gave a violin recital October 23 before the Women's Club, this being his third appearance in this city. André Benoist was his accompanist.—Leo Ornstein made his initial appearance here October 21 at the Sheldon Memorial. Following the recital the pianist was entertained at Henneman Hall by the Associated Musicians of St. Louis.—The San Carlo Opera Company, Fortune Gallo, managing director, gave performances at the Odeon from November 3 to 12 to very large audiences.—The Associated Musicians of St. Louis held a meeting at Henneman Hall on November 7.

**St. Joseph, Mo.**—Estelle Gray and Mischa Lhevinne gave a recital at Albany College.

**St. Paul.**—The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, opened the musical season on October 19. Margarete Matzenauer was the soloist.

—Edna Gunnar Peterson, pianist, and Jessica de Wolf, soprano, inaugurated the Schubert Club series of fortnightly musicales on October 25. Katherine Hoffman was at the piano.

**Syracuse, N. Y.**—Prof. Raymond S. Wilson, of the College of Fine Arts, gave a piano recital at the college recently.—Charles M. Courboin, organist of the First Baptist Church here, has received an offer from George Eastman, kodak manufacturer of Rochester, to become his private organist. Mr. Courboin is considering the offer.

**Talladega, Ala.**—A faculty concert was given at the Conservatory of Music, Talladega College, by Kate Peck, soprano, and C. F. Diton, pianist.

**Tulsa, Okla.**—Musical activity is being promoted by the Hyeckha Music Club, Mrs. Fred S. Clinton, president; the Apollo Club, Robert Boice Carson, director; Henry Kendall College School of Music, John Knowles Weaver, director; Cadman Club, Mrs. D. C. Acosta, president; Piano Study Club, Mrs. D. C. Acosta, president; the Tulsa Chamber of Commerce and Akdar Temple Shrine are also interested in bringing special attractions.

**Urbana, Ill.**—The School of Music of the University of Illinois, in its registration shows the largest percentage of increase in its history, practically two-thirds over that of last year at the same time. There is a choral society, an orchestra, a men's and a women's glee club, a band, a mandolin club, as well as the University Choristers.—J. Lawrence Erb, F. A. G. O., is giving a series of organ recitals at the University of Illinois. At the fifty-seventh, October 15, he was assisted by Edson W. Morphy, violinist.—Olga Edith Leaman, soprano, gave a recital October 17, assisted by Mabelle G. Wright at the piano, at the University of Illinois School of Music, this being a faculty event.

**Washington, D. C.**—The Aborn English Grand Opera Company opened its recent engagement with a performance of "The Jewels of the Madonna." In this connection Mignon Ulke Lamasure gave a lecture recital on the subject.—Among the recent concerts were those of Mary Helen Howe, who has opened a vocal studio here; Adolph Werner, Russian tenor, who was assisted by Mme. de Guerin, violinist; a piano recital by Russell Hill, who is a pupil of Ernest Hutcheson, assisted by Ruby Jones-Potter, soprano, and a joint recital by Edith Marmion Brosius, harpist, and Franceska Kaspar Lawson, soprano.—Mrs. George Eustis has arranged for a series of chamber music concerts



LEOPOLD GODOWSKY  
EDITOR-IN-CHIEF

### To Music Teachers and Students

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to be given November 29, January 3, January 25 and March 14 at the Playhouse.—Franceska Kaspar Lawson, soprano, was heard recently at Jefferson City and at Chattanooga, Tenn.—William Stansfield is giving a series of five twilight organ recitals in the First Congregational Church. At the third of these he was assisted by Ada Arundel Pillow, contralto soloist of Trinity M. E. Church.—On the third Sunday of each month Edgar Priest is scheduled to give a vesper recital in Bethlehem Chapel.—Earl Carbauh, baritone, has a large class in voice culture.—The Musurgian Quartet opened its season recently at a reception given at the home of W. C. Corby on Chevy Chase Circle. The members of the quartet are Ethel Holtzclaw Gawler, soprano, who recently accepted a solo position in one of Washington's leading churches and who will coach in New York this winter; Mrs. William T. Reed, contralto; Richard P. Backing, tenor; Earl Carbauh, bass, and Harry Wheaton Howard, pianist-director.

**Wichita, Kan.**—Frances Alda, with Frank La Forge at the piano, gave a program, November 3, at the Crawford Theatre.—The San Carlo Opera Company was the leading attraction during the week of November 20. At this, their third engagement here, the operas included "Cavalleria Rusticana," "Pagliacci," "Rigoletto," and "Trovatore."—Merle Amittage announces John McCormack for December 4, Cecil Fanning for December 8, Roderick White for the January concert, and Mrs. Edward MacDowell for that of February.—Violin and piano pupils from the Brokaw studios were in their first program, November 15.—Miss Marsh, supervisor of music, is organizing a community violin class. Theo Lindberg, Ralph Brokaw and Carleton Wood, among our leading violin teachers, are exerting their influence toward the success of the venture.—Helen Allen Hunt, contralto, was the soloist at a recent concert of the Wichita Symphony Orchestra.—In connection with the San Carlo Opera Company's performances Jessie Clark, of the high school music department, gave an interesting talk on each of the operas.—The Boston English Opera Company recently presented "Martha," with Joseph Sheehan as Lionel.

**Winnipeg, Canada.**—Under the auspices of the Westminster Church Ladies' Aid, a Scotch concert was given for the benefit of the War Relief Fund. The participating artists were Beatrice Oberton, Mme. McAdam Murray, Miss Griffieith, Miss Habbeshan, Ruth Price, Priscilla Smith and Gred Gee, organist.—Nico Poppeldoff, violinist, gave a recital recently in the Fort Gallop Concert Hall. He is a pupil of Yaaye.

**Worcester, Mass.**—Frances Nevin gave two interpretations of grand opera in the ballroom of the Bancroft Hotel, October 30 and November 6, her subjects being "Lohengrin" and "Die Meistersinger." She was assisted at the piano by John Hermann Loud, F. A. G. O.—Marie Rappold, Clarence Whitehill and Joseph Malkin were the soloists who opened the Ellis series of concerts.—Clark College is providing a series of illustrated music talks this winter, given by Professor H. L. Gideon, Boston. Cara Sapin is one of the artists who will assist Professor Gideon.—Minnie L. Sample, soprano, was soloist at the opening concert of the series of Sunday night musicales given at the Bancroft Hotel. Instrumental numbers were given by the hotel orchestra under the direction of Hazel Dann.—On October 24, at Mechanics Hall, the first of a series of concerts was given by the Worcester Symphony Orchestra, D. A. Silvester, conductor, assisted by Margaret Harrison, soprano.

### NEW HOFMANN WORK HEARD

Cincinnati Produces Piece for Piano and Orchestra by "Dvorsky" (Josef Hofmann's Pseudonym)

Cincinnati, Ohio, November 25, 1916.

Special interest was attached to the program of the season's third pair of symphony concerts, of which the first was given yesterday afternoon by the fact that it contained two compositions entirely new to Cincinnati, the "Romantic Suite," op. 125, by Reger, of which two movements were played, and "Chromaticon," for piano and orchestra, by "Dvorsky," which on this occasion received its first American performance. Of the Reger composition both of the movements played were charming mood pictures and were beautifully read by our talented conductor and his men. At the end of the second movement an elfin-like sort of dance composition most effectively orchestrated. Dr. Kunwald and the orchestra were forced to acknowledge vociferous approval.

The "Dvorsky" opus did not prove to be as happy a selection and was of interest merely because it shows to what lengths toward the unconventional and even toward the ill sounding some composers feel pressed to go in order to express their tonal impressions. "Chromaticon" is a mixture of the harmonic vagaries affected by some of the ultra-modern French writers and of musical banalities thrown together without seeming rhyme or reason. The orchestration is amateurish and ineffective. Josef Hofmann played the piano part and appeared also in Saint-Saens' C minor concerto.

Most enjoyable was Mozart's G minor symphony, given with crystalline purity of style, the strings especially distinguishing themselves by beauty and refinement of tone. It was a rare specimen of Dr. Kunwald's interpretation of the classics.

CINCINNATUS.

### Rogers Sings Songs of All Schools

Francis Rogers evidently had the undivided sympathies of his audience on Wednesday afternoon, November 22, when he gave a recital of songs of all schools in the Comedy Theatre, New York. He led his hearers from one expression of feeling to another with equal success, whether he appealed to them through the medium of the old styles of Bach, Bononcini, Sarti and Handel, the high poetic forms of Schumann's "Dichterliebe," or the various modern and popular utterances of Gretchaninow, Luckstone, Harris, Burleigh, Scotch and Kentucky folksongs,

and a rollicking ditty by Edward German. Perhaps the singer was at his best in the poetic and highly emotional songs of Schumann, though it would be hard to improve on the florid passage singing in the old Italian arias. The audience apparently took more interest in the songs with English words, and Francis Rogers was wise in putting so many on his program, especially as he pronounces his syllables so clearly that the poem becomes an integral part of the song and not merely a series of sounds to hang a melody on, like a foreign language.

### Ganz's Works Played by Distinguished Pianists and Sung by Young Singer at MacDowell Club

At the MacDowell Club of New York City, on Saturday evening, November 25, Rudolph Ganz, pianist, and Elsa Alves, soprano, participated in a program which introduced several of Mr. Ganz's songs in German and English, and his pieces for piano, to an audience made up for the most part of prominent New York musicians.

The program opened with the "Sonata Eroica" (MacDowell), which was given with keen discernment by Mr. Ganz throughout; the master technic, expressive interpretation and brilliant exposition were in evidence. His readings of his own pieces for piano, "Marche Fantastique," melody in G, "Pensive Spinner" and etude caprice, from op. 14, brought out their individuality and were interesting throughout. The same characteristics were true of the group of songs: "Mir träumte," "Bitte," "In verschwiegener Nacht," "Sag' Mutter," "Ammersee," "Hinaus," "Love in a Cottage," "Just Because," "Death of a Rose," "Love You," "My Dearie Dear," from "Ten Songs," op. 8; "What Is Love?" "A Cradle Song," "Neath the Stars."

Elsa Alves is a young singer, a soprano for whom there is undoubtedly a bright future. Marked musicianship, a full voice, of wide range, lovely timbre, and a delightful personality, are the attributes which make the singing of this young girl delightful. The Liszt "Sonnetto del Petrarca" in E and polonaise in E completed the numbers.

The program was offered by the committee on music, Walter L. Bogert, chairman, of the MacDowell Club.

### Better Than Second Hand Pianos

Lutes, mandolas and other musical instruments of the sixteenth, seventeenth and eighteenth centuries were disposed of last week in this city at the fourth session of the sale of the notable Volpi collection in the American Art Galleries. More than 160 lots brought a total of \$144,985.

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## ELSIE BAKER

Contralto

Miss Baker possesses that rare treasure, a real contralto, and what is more she knows how to use it. Her voice is full, rich and appealingly sympathetic, of remarkable warmth and resonance in its low tones, and she sings with admirable taste and artistic appreciation.—Philadelphia Evening Bulletin.

She has a voice of rare quality, a round full contralto, and she sings the songs that touch the human heart strings and sets them in time as few voices can, her pleasing personality being even as captivating as her voice.—Honeye Falls Times.

She has a sweet and charming personality and a rich and beautiful voice that touches the heart and one forgets that it is art.—Rome Daily Sentinel.

Miss Baker is singing "Pierrot" by E. R. Kroeger, published by Hinds, Hayden & Eldredge, New York.

WHAT ARE YOU SINGING?

## NEW YORK CONCERT ANNOUNCEMENTS

### Third Philharmonic Concert, December 3

For its third Sunday afternoon concert, December 3, the Philharmonic Society of New York announces as assisting artist, Efrem Zimbalist, the Russian violinist, and a program, the first half of which will be devoted to the romantic composers, Mendelssohn and Schumann. The orchestra will play Mendelssohn's overture, "Fingal's Cave" and Schumann's seldom heard second symphony. The second part of the program is reserved for Russian composers. Tchaikovsky's fantasy "Romeo and Juliet" and the "Capriccio Espagnol" of Rimsky-Korsakoff will be played. Zimbalist is to be heard in the Glazounow concerto for violin and orchestra.

For the next pair of Philharmonic concerts at Carnegie Hall, December 7 and 8, Mr. Strinsky is preparing a Beethoven-Wagner-Liszt program. Teresa Carreño will be the soloist.

### Lortat, December 5

Robert Lortat, the French pianist, who recently made his New York debut, will give a second recital in Aeolian Hall, Tuesday afternoon, December 5. Mr. Lortat will play works by Dukas, Guiraud, Debussy, Fauré, Deodat de Séverac, Ravel and Chopin.

### Mme. Hudson-Alexander, December 9

Caroline Hudson-Alexander is announced for a song recital in Aeolian Hall, Saturday afternoon, December 9.

### Albert Spalding Recital, December 2

Albert Spalding will give his second and last violin recital in New York, at Aeolian Hall, December 2. His program will include the usual number of novelties. He will also play for the second time in New York his own suite in C major, in which the third movement is fashioned after the modern fox trot.

### Artists for Third Biltmore Musicales

The third Biltmore Friday Morning Musicales will be given in the grand ballroom of the Biltmore Hotel, December 1. The artists on the program will be Anna Fitziu, soprano; Leopold Godowsky, pianist; Eddy Brown, violinist, and Orrin Bastedo, baritone.

### Anita Rio to Sing With University Choral Society

Anita Rio, soprano, will sing the solo part for that voice in "The Messiah" at Carnegie Hall, with the Columbia University Choral Society, of which Walter Henry Hall is conductor, Monday evening, December 18.

### Grace Elliott Piano Recital, December 3

Grace Elliott, pianist, will give a recital at the Comedy Theatre, December 3, 3 p. m., playing works by Bach, Beethoven, Chopin and modern composers, including Homer N. Bartlett, Rubin Goldmark and Liszt.

### Nielsen-Bron at Hotel Astor, December 2

Alice Nielsen (soprano) and Jascha Bron (violinist) are to furnish the numbers for the musicale of the New York Mozart Society, this coming Saturday afternoon, December 2.

### Baltimore String Quartet

Baltimore now has a string quartet, which purposes to give a series of four concerts throughout the season, aided by a prominent soloist. The first of this series will be given December 5, and the remaining dates are January 2, February 27 and March 27. This organization has been recruited from among the members of the Baltimore Symphony Orchestra, the quartet consisting of J. C. van Hulsteyn, first violin; Orlando Apreda, second violin; Max Rosenstein, viola, and Bart Wirtz, cellist.

### Kerns-Glenn, December 3

Grace Kerns, soprano, and Wilfred Glenn, baritone, will be the soloists at the rendition of Brahms' "Requiem," Sunday evening, December 3, 8.15 o'clock, at the Cathedral of St. John the Divine, New York. Miles Farrow is the organist at the cathedral, and C. W. Lefebvre is the assistant.

### Rubinstein Club Concert, December 5

On Tuesday evening, December 5, the first concert of the Rubinstein Club's thirtieth season will take place at the Waldorf-Astoria, New York. The soloist engaged for that occasion is Vernon Stiles, tenor, who was a member of the Chicago opera last season.

This year, being a milestone in the history of this organization, the annual ball, which will be held in the grand ballroom of the Waldorf-Astoria on January 30, will be preceded by a banquet, which is scheduled to begin at 7 o'clock. Mrs. William Rogers Chapman, president of the club, promises some unique and delightful features for this occasion, and when this charming lady makes such statements the results is sure to be even beyond expectation.

### Giorni in February

Aurelio Giorni, pianist, will give his second recital in Aeolian Hall, New York, February 28, 1917.

### George Harris, December 1

George Harris, tenor, will give his annual song recital in Aeolian Hall on Friday afternoon, December 1. Mr. Harris, who is known for his special programs, especially those dealing with Russian songs, which he sings in the original language, has devoted one entire group to that well known composer, Rachmaninoff. Other composers represented will be Gluck, Wolf-Ferrari, Lalo, Hugo Wolf, Brahms, Rummel and Kernochan.

### Evelyn Starr on December 4

Evelyn Starr, a gifted young violinist, will give a New York recital at the Comedy Theatre, afternoon of Decem-

ber 4. Assisted by Richard Epstein at the piano, she will be heard in the following program: Sonata in C minor, Beethoven; air, Goldmark; "Seranata Napolitana, Sgambati; minuetto, Mozart; gavotte, Marchand; "Les Petits Moulins," Couperin; E minor concerto, Pietro Nardini; melodie, Stojowski; "Le Petit Berger," Debussy; scherzo tarantelle, Wieniawski.

### Victor Harris' St. Cecilia Club

On Tuesday evening, December 12, will occur the first concert of the St. Cecilia Club, Victor Harris, conductor. A program including many new works has been prepared, which are said to be unusually interesting. Mr. Harris reports the club to be in splendid condition.

### Fourth Biltmore Musicales

The fourth Biltmore Friday Morning Musicales will be given in the grand ballroom of the Hotel Biltmore, Friday morning, December 15. The artists are to be Frieda Hempel, Luca Botta, Rudolph Ganz and Lucile Orrell, cellist.

### F. W. RIESBERG, 1896-1916

#### Twenty Consecutive Years With Musical Courier

F. W. Riesberg, one of the senior writers and representatives of the MUSICAL COURIER, began his connection with this paper as Buffalo correspondent in 1888, and continued in that capacity until 1896. His first writings as member of the editorial staff of New York City began November 25, 1896, and in the ensuing twenty years his contributions have been uninterrupted.

Twenty years' connection with the largest New York musical paper as active critic have brought many mutually



1896 F. W. RIESBERG 1916  
Of the MUSICAL COURIER.

pleasant experiences to Mr. Riesberg, both in his relation with the MUSICAL COURIER force and in the musical fraternity of New York City and environs.

A student of the Leipzig Conservatory for three years, with Liszt for a like period of time, and of Scharwenka at Berlin, he has not confined his labors to musical criticism and reporting; he has also held the position of organist and choir director of the Central Baptist Church for ten years, was secretary of the New York Music Teachers' Association, is now secretary of the New York Manuscript Society, and a member of the piano faculty, German Conservatory of Music, New York, Hein and Fraemcke, directors. Mr. Riesberg's piano classes at the conservatory and at his Yonkers studios are large. In each and every capacity the length of time he has served proves the value of his services and the esteem in which he is held.

A glance at the accompanying cuts testifies to the fact that the years have passed lightly over this New York musician, that strenuous musical interests have kept him young, and those who follow Mr. Riesberg's contributions to this paper and know him intimately admire his sound musical judgment, his vigor and optimistic mental outlook.

### Helen de Witt Jacobs' Recital

Helen de Witt Jacobs, violinist, whose successful appearances with John Philip Sousa have been mentioned in the columns of the MUSICAL COURIER, gave a recital at the Academy of Music, Brooklyn, Sunday afternoon, November 26.

Miss Jacobs played an interesting program, and revealed distinct improvement in breadth and coloring. She was particularly brilliant in the rendition of Wieniawski's second concerto and "Serenade and Witches' Dance" by Kúzdo. Her other numbers were: Handel's sonata in D major; "Chant Nègre," Kramer; "Country Dance," Kúzdo; "Scotch Pastorale," Saenger, and "Tambourine" by Gossec. An audience of very large size attended and bestowed liberal applause. Miss Jacobs was the recipient of beautiful flowers, and was obliged to respond with several encores.

Isabel Franklin Longbotham, soprano, assisted in numbers which gave her excellent opportunity to show her fine voice and style.

Marjorie E. Jacobs accompanied with her accustomed finish.

### Finnegan, Opus 1

John Finnegan, the Irish-American tenor, soloist for a dozen years past at St. Patrick's Cathedral, New York, sends word that "Opus 1," a girl, has arrived in his family, and that all concerned are happy and doing well. "Some soprano," says the genial John!

## WHERE THEY ARE TO BE:

Christine Miller, contralto, with New York Symphony Orchestra, Walter Damrosch, conductor, Auburn, N. Y., March 21, 1917.

Frederic Martin, in "The Messiah," Clarence Reynolds, director, Philadelphia, December 21.

Harold Henry, pianist, at Southwestern College, Winfield, Kan., Wednesday evening, January 10, 1917.

Arkady Bourstin, violinist, with the Arion Glee Club of Trenton, N. J., Tuesday evening, January 23, 1917.

Leo Ornstein, Smith College, Northampton, Mass., Friday evening, December 1. Conference of teachers of music of Eastern colleges.

Yvonne de Tréville, coloratura soprano, Cincinnati Music Hall, November 30; Detroit Lyceum Theatre, December 2.

Christine Miller, contralto, at Ward Seminary, Nashville, Tenn., March 5, 1917; at Southwestern University, Georgetown, Tex., January 17, 1917; Benton Harbor, Mich., Thursday evening, January 4, 1917.

Harold Henry, pianist, Virginia Interment College, Bristol, Va., early in the New Year.

Christine Schutz, at Newark, N. J., Tuesday, November 28.

Ethel Leginska, Atlanta, Ga., March 29, 1917.

Grace Kerns, soprano, with the Masonic Choir of Waterbury, Conn., New Britain, Conn., December 5.

Ethel Leginska, Washington, D. C., Friday afternoon, February 9, 1917.

Anita Rio, in Handel's "The Messiah," with the Philharmonic Club of Minneapolis, Minn., Monday evening, December 25.

Arthur Middleton, with the New Britain Choral Society in the title role of "Elijah," Waterbury, Conn., Wednesday evening, January 17.

### George Copeland in New York

George Copeland, the Boston pianist, gave a recital at Aeolian Hall on the afternoon of November 21. There were many very agreeable features about this recital, not the least of which was the fact that the program was the length which every recital program should be—only slightly over an hour. Mr. Copeland has come to be known as a specialist in the music of Debussy and his ilk. This he plays in a truly fascinating manner with a remarkable production of tone colors. In the works of the older schools he is a good pianist, but not especially distinguished. An interesting novelty was "En Blanc et Noir" by Debussy, a sketch for two pianos, in which he had the assistance of Elizabeth Gordon. It was written after the typical Debussy formulas. All in all an interesting recital—one of the proper length.

### RICHMOND, VA., ACCLAIMS

## ANNA CASE

"With one exception no soprano has been so rapturously recalled here within twenty years or so, nor has better deserved to be."



Last Wednesday evening Anna Case added Richmond, Va., to her long list of conquests, on her first appearance in the Virginia Capital. Mr. Douglas Gordon in Richmond Times-Dispatch of November 23d writes anent this remarkable success the following:

With one exception, no soprano has been so rapturously recalled here within the last twenty years or so, nor has better deserved to be. She is lovely and gracious and winning and all that. But far more, she is a rare singer—her gift of voice is rare and her use of it is still more rare. As a song-singer she is practically alone among the sopranos who have appeared here. The four songs with which she began established that, since they served to disclose the purest of lyric voices, beautiful, clear, soft and devoid of vibrato, and gave her opportunity to show her complete command of all her resources of flexibility, breath control, distinctness of enunciation, and all the other technical equipment of which she is possessed. They pretty well ran the gamut, too, from the Rubinstein melody, with its nightingale refrain, and the light Bemberg song to the prayer-like plaint of Sinding, and the joyous abandon of Mr. Spross' "That's the World in June."

Later, came another group of songs, all charming, particularly the "Dissonance" of Borodine, a veritable complement to Cornelius' "Monotone." But it was in the Handel aria from "Theodora" that Miss Case reached her highest point. In that, she sang with a flowing, sustained tone of perfect poise and perfect quality, supplying an example of legato singing that has not been surpassed here in my day.

Her most satisfying opera bit was the "Depuis le Jour," from "Louise," which she sang with radiant beauty of voice and intense emotional expression. For encores, among others, she did the Rimsky-Korsakov "Indian Song"—in English—"My Laddie," and Mr. Spross' own "Will o' the Wisp."



## ADELAIDE FISCHER

Sings With Arion Club of Milwaukee

*Milwaukee Free Press, November 3, 1916.*

"Miss Fischer, the other soloist of the evening, created a distinctly good impression. She possesses a soprano of charming quality. It is a voice absolutely even in all registers, sweet and sympathetic. Miss Fischer has it under splendid control, her breathing is as natural as it should be—and so often is not—and her enunciation is perfect. So is also her pronunciation of both French, German and English. She achieved a notable and well deserved success in Gounod's 'Jewel Song,' which became more marked with every other number. I liked her simple, perfectly natural way of singing and I hope Miss Fischer will be heard here again."

*The Milwaukee Sentinel, November 3, 1916.*

"One of the sweetest personalities possible is the one possessed by Miss Fischer. Her voice is lyric and sweet with a grand soprano range. She is undeniably sympathetic and keen and good to listen to. Her clarity of enunciation, both of English and German, is one of her greatest charms."

*The Milwaukee Daily News, November 3, 1916.*

"Miss Adelaide Fischer, a New York soprano, with a lyric voice of great warmth and flexibility, sang for her first number an aria from 'Faust,' 'The Jewel Song.' Her voice is lovely, well poised, of velvety quality, with sure modulations, while her technic is of the best. In her second group she came into her own, singing all three songs with great charm. She imparted the contents of each song with a simplicity that was subtle which means trained sensibilities that have been quickened by a real instinct for the way a song should be delivered. The first song was 'Roselein' by Schumann in which her bird-like notes were charmingly exploited; then followed 'I Came With a Song,' a delicious thing of Frank La Forge's, and the last 'Pierrot' by Rubner, perhaps as lyric a bit as anything she sang during the evening. The notes were trilled with an ease and perfection of tone that place the singer among that select circle of painstaking artists who have those traits of voice and style that mean constant development. Especially praiseworthy is her enunciation."

*The Milwaukee Journal, November 3, 1916.*

"The soprano soloist, Miss Adelaide Fischer, who won a wide recognition last season as soloist in the performance of the famous Mahler Symphony performed by the Philadelphia Orchestra, is of the class of singers to whom one can listen long without strain or tedium. A voice of excellent quality has Miss Fischer, and she has charm and vivacity and a very attractive manner. She enters into the spirit of each song and with the ease and naturalness of a really artistic imagination, and she conveys it by very simple, natural methods without effort or affectation. In the smaller ballads she was delightful, the 'Sylvain' of Sinding particularly affording an opportunity for the grace and finesse which makes her singing so pleasing."

*The Evening Wisconsin, November 3, 1916.*

"Miss Fischer made a very favorable impression. Her voice is of a very excellent, mellow quality throughout. She sang with unblemished intonation, strikes her tones true and knows the value of vowels and clear enunciation. La Forge's 'I Came With a Song,' 'Jean and Pierrot' by Rubner and Sinding's 'Sylvain' she gave best, with good style, charm and variety of expression. Miss Fischer is a coming singer and will be heard from among the best undoubtedly."

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## GOTHAM GOSSIP

Parson Price Pupils—Alice M. Shaw, Accompanist—Speke-Seeley, Chairman City Federation—Hungry Club Event—Brahms' "Requiem" December 21—Elizabeth K. Patterson Pupil Sings—Tonkuenstler Society Concert—Arthur Fischer Returns—Muri Silba on Tour—Notes

Four leading American actors appeared with Sothern at the Providence Opera House last week. Besides Mr. Sothern there were Margaret Dale, Virginia Hammond and Albert Howson; all these actors owe their vocal excellence to Parson Price.

### Alice M. Shaw, Accompanist

Alice M. Shaw was the accompanist at a concert at the First Presbyterian Church, Bloomfield, N. J., November 13. Among her recent appearances is that at the Rubinstein Musicale, when she played for Miss Painter and Mr. Graveure.

Miss Shaw is the composer of the following songs: "One April Day," "May-Noon," "To Go and Forget," "Pussy Willows," and "Waiting."

### Mme. Speke-Seeley, Chairman City Federation

The music committee of the New York City Federation of Women's Clubs is doing a splendid work through the conferences, held monthly in Chickering Hall. This season opened November 17 with a program which evoked much thought from all interested in the education and welfare of the people.

The chairman of the committee, Henrietta Speke-Seeley, presided at the conference. Otto Kimkeldey, director of the music department of the New York Public Library, gave an instructive talk on "Self Education in Music," and Arthur Farwell, president of the Music Settlement, and of the New York Community Chorus, told of the progress and growing interest in the new national movement in community singing. Harry Barnhart, who was a delightful innovation (not being scheduled) gave his personal experience as leader of community singing in different parts of New York State.

The compositions of Marion Bauer were sung by Delphine Marsh, contralto, and May Dearborn Schwab, soprano, the composer at the piano.

### Hungry Club Music

Any club devoted exclusively to good music might be proud of the program offered November 18 to the members and guests of the Hungry Club after its 477th dinner. A large company filled the concert room at the Hotel Majestic and welcomed the guest of honor, May Tait Keon, founder of the School of the National University of Music. Mrs. Keon will devote her future to furthering the patriotic plan inaugurated by the late Mme. Nordica, of musical tuition in America, and has the cordial support of many important persons. After the dinner Bess Perry, a cousin of Mme. Nordica, sang beautifully "One Fine Day," from "Madame Butterfly," and an aria from "Andrea Chenier." Ferruccio Corradetti displayed his splendid baritone voice to advantage in the prologue from "Pagliacci," giving as an encore "The Birth of Dawn." A duet by both artists was sung from "Traviata." The accompaniments were played by Giuseppe Bamborchek, of the Metropolitan Opera, and won much applause. Margot Ladd, of the Opéra Comique, danced a minuet gracefully. Mattie Sheridan, the Hungry Club's president, was the toastmaster.

### Brahms' "Requiem," December 21

T. Tertius Noble, organist and master of the choir at St. Thomas' Church, announces a performance of Brahms' "Requiem" by the Festival Chorus, Thursday evening, December 21, at 8.15, at the church. The New York Symphony Orchestra, the chorus (150 singers), the soloists, Caroline Hudson-Alexander, soprano, and Arthur Middleton, baritone, will collaborate. Those who wish to secure tickets should apply (stamped envelope) to 1 West Fifty-third street.

### Elizabeth K. Patterson Pupil Sings

Elizabeth Kelo Patterson's pupil, Frankie Holland, sang for the Alumni Association of the New York Chapter of the Mary Baldwin Seminary, November 13, at Hotel Martique. Miss Holland's singing gave great pleasure. Her voice has a beautiful quality and she uses it well. The accompanist, Helen Erskine, was very capable in her piano solos, doing great credit to her teacher, Lisbet Hoffmann.

### Tonkuenstler Society Concert

The concert of the Tonkuenstler Society, at the Waldorf-Astoria Hotel, November 22, was given under the best possible auspices. The auditorium is ideal for chamber concerts, and the artists appearing on the program were talented and thorough musicians. The opening number was "Finlandia" for violoncello and piano by Gustav O. Hornberger, and was rendered by the composer and Henry Kock-Deck. Hornberger has given this composition before, when it was reviewed in the MUSICAL COURIER. All its effects were very artistically rendered by both cellist and pianist; it was produced in a thoroughly praiseworthy manner.

Miss Tillotson sang "Caro Nome," from "Rigoletto," very acceptably. Her voice is of excellent tonal quality, flexible and well under control. She was obliged to respond with an encore.

Arthur Lichstein, solo violinist of the New York Symphony Orchestra, rendered his solos very artistically. The final number was a quartet by Victor Kolar, assist-

ant conductor of the New York Symphony Orchestra. He has produced a very effective composition for string instruments, which was well rendered by the performers.

### Arthur Fischer Returns

Arthur Fischer, pianist and accompanist, has returned to New York. Following are two notices from the Southern press:

Arthur Fischer is a pianist of brilliant attainments.—San Antonio (Texas) Light.

Fischer possesses great talent.—Augusta (Ga.) Herald.

### Muri Silba on Tour

Muri Silba, the young pianist, opened a tour in Chicago on November 26, which will include appearances in Milwaukee, Denver and possibly Canada.

### Musicians Aid Wounded British Soldiers

Under the direction of Annie Elizabeth Giles, a musicale was given at the Church of the Resurrection, Tuesday evening November 21, for the aid of wounded British soldiers, Blakesley Hall, England. The participants were Grace McCormick Johnson, Florence Mary Giles, Agnes Areen Preston, sopranos; Winifred Way, contralto; George Packer Little, William Wrighton Giles, baritones; George Schneider, tenor; Emory Potter Starke, pianist; Ethel Dean West, harpist, and Constance E. Saward, reader.

### Marian Veryl in Recital

On Friday evening, November 3, Marian Veryl, soprano, was heard in recital at the old Mariners' Temple, Chatham Square, New York. Miss Veryl was assisted by Lima O'Brien.

Miss Veryl is booked for an appearance with the New York Orchestral Society on December 10, and her Boston recital will be given some time in January.

### Mr. and Mrs. Alexander Bloch's Second Sonata Recital

Mr. and Mrs. Alexander Bloch gave their second sonata recital in the Straus Auditorium of the Educational Alliance, New York, on Sunday evening, November 26. The program consisted of Beethoven's sonatas Nos. 2, 4, 5 and 10.

### Notes

Pupils of Antoinette Ward collaborated November 17 and November 24 in piano recitals at Chickering Hall.

For the current week the following musical affairs are scheduled at this hall: November 27, piano recital, artist pupils of Alberto Jonás; December 2, recital, Helen Weiller, contralto, and George Sheffield, tenor. The recitals take place at 3 p. m.

Homer E. Williams is the concert director.

Anna V. Schroetter, dramatic soprano, is on tour with the Interstate Opera Company. When last heard from she was meeting with success in Cleveland, Ohio, and expecting to visit Detroit, Cincinnati and Pittsburgh.

Carrie Marshall Mayer, soprano, and Corrine Brooks Short, pianist, were the artists at the Strauss Auditorium of the Educational Alliance, November 22. The audience manifested its pleasure in the work of both artists.

### Extra Concert of New York Symphony

The New York Symphony Orchestra, Walter Damrosch, conductor, gave its first Thursday afternoon subscription concert, November 23, in Carnegie Hall, New York City, with Alma Gluck as soloist. The Brahms symphony, No. 1, in C minor; the march from Rimsky-Korsakoff's "Le coq d'or" and a symphonic fragment from "Daphnis and Chloe," by Ravel, were the orchestral numbers.

Mme. Gluck sang the cavatina from "Russlan and Ludmilla" (Glinka) and numbers from "Cyrano" (Damrosch).

Mr. Damrosch's interpretation of the Brahms symphony is familiar to the New York concert public. It was given with its usual eloquence and convincing beauty of tone. The Rimsky-Korsakoff number was well received, likewise the representative modern French by Ravel. The audience was particularly responsive and gave Mr. Damrosch every indication that it was en rapport with the program.

### John Prindle Scott's Songs Popular

A scrap from the diary of John Prindle Scott, indicates the popularity of this composer's songs:

"Thursday, November 16, 1916, 11 a. m. Went to Miss Patterson's studio to hear Miss Hallam sing 'The Wind in the South.' 3 p. m., to the New Assembly concert at Hotel Plaza to hear Jane Savage sing 'John o' Dreams.' 8.30 p. m., to the Academy to hear George Reimherr, tenor, sing 'The Sailor's Love Song.'"

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# LESTER DONAHUE

## PIANIST



FOLLOWING HIS NEW YORK RECITAL SUCCESS WINS TREMENDOUS ACCLAIM FROM CRITICS IN SECOND BOSTON RECITAL AT JORDAN HALL, NOVEMBER 13, AGAIN SUBSTANTIATING THE VALUE OF HIS EXTRAORDINARY ART.

### THE RISING DONAHUE

The Young Pianist Heightens the Promise and Performance of His First Appearance—His New Quest and Gain of Power—Technical Abilities and Musical Sensibilities.

By H. T. PARKER

"By faith, persistence, merit, and good report, even a young musician of the violin or the piano may win an interested and appreciable public in a city so devoted to old established and often declining talents and so indifferent to youthful and rising abilities as in Boston. Here, as everywhere else, the concert-goer lacks curiosity; and, being human, prefers before he draws his money from his pocket, to know what to expect. Yet Mr. Spalding, the violinist, has conquered these conditions by no other arm than high courage and high desert; and, perhaps, Mr. Lester Donahue, a pianist of more promise at a like stage in his career, has taken cue and confidence from him. Last winter he played for the first time in Boston before a handful of reviewers and bidden listeners. He interested and impressed his hearers; he was warmly and genuinely applauded; he received what the managerial dialect calls "good notices." Yesterday afternoon he tried his fortunes again in Boston, and though his return had not been heralded a whit above the usual routine with passing pianists, he assembled an audience deserving the name and by no means innocent of the box-office window. Evidently some had heard Mr. Donahue and remembered. Such good fortune in Boston does not often tag the heels of a young pianist at his beginnings. By the signs of Monday it may even continue, since beyond mistake he pleased his audience. It listened intently; applauded heartily; stayed to the end.

Mr. Donahue keeps the slender and youthful, the modest and ingratiating presence that commends him to his hearers before he has played so much as a phrase. His honest glance of relief when he finishes a taxing piece and tosses back the little panache of light hair above his forehead, his honest smile of happy acknowledgment when his hearers applaud him; his bow, as unique in its way as Mr. Paderewski's, are pleasant and unobtrusive idiosyncrasies giving him agreeable individuality. Not quite so unaffected is a passing trick of manner that he has gained in the ten months between his two appearances in Boston—a habit of bending head and shoulders low over the keyboard in sentimental or songful passages that recalls a like idiosyncrasy in Mr. Ornstein. To be the exceptional and the singular is, however, Mr. Ornstein's trade, while a happy freedom from eccentricity has hitherto been one of Mr. Donahue's graces. Yet youth would not be youth, nor age, age—if it did not have its whims, and as yet Mr. Donahue makes no parade of this caprice of posture. Never once, moreover, does he consult that curious fountain of inspiration to many a pianist—the dry surface of a ceiling.

Of more serious moment, Mr. Donahue is passing through another phase of youth of which he gave scarcely a hint last January. Perhaps in the course of his summer studies he discovered that he can be a pianist of power, that with

wrists and fingers of steel he can drive the piano to its largest sonorities; that he can make MacDowell's "Tragic Sonata" for example sound almost orchestral; that he can strive toward organ-like volume of voice in the climax of a Passacaglia transcribed by d'Albert from Bach; that "the big tone" is his when he wills it or the music exacts it. With youthful pride and eagerness over his new possession, he wills it often and sometimes, as in a passage or two of Brahms' Ballad in D minor and the sonata aforesaid where the music hardly warrants it. At the same time Mr. Donahue keeps his command of the lustrous, sensuous, suave and songful tone that was one of his chief virtues last winter and he can still mould phrases and melody in melting and edgeless contours. The inevitable outcome is an excess of contrast in his playing. He thunders or he whispers and both excellent well but so doing he neglects the range of tone and expression, the play of light and shade between, as again in his two Ballads of Brahms or in Liszt's transcription of "The Wedding March" from Mendelssohn's music to "A Midsummer Night's Dream." For the time Mr. Donahue is all for his vigors or all for his delicacies; yet between lies the very warp and woof of music that makes it a beautiful pattern in sound upon the ear and that tests above all else the intelligence, the poise, the finer feeling and the finer touch of him that plays it. Yet it is hard to believe that Mr. Donahue is not the man to make a good recovery from this youthful infection. It is the measles of young pianists.

Perhaps this will to power prompted Mr. Donahue to his choice of d'Albert's transcription of a Passacaglia of Bach to begin a program that happily shunned routine choice and arrangement and proved the inquiring and independent mind of the pianist who picked it. The piece begins with relatively quiet enunciation of the ground bass and the motive upon which the transformations are to be run; then, in the development of the motive and the play of it through counterpoint and embroidery, it runs the whole gamut of tone bright or dark, grave or brilliant, sumptuous or sonorous, until it ends in grandiose peals in which the piano would fain be organ-like. Suffice it that Mr. Donahue's tone was of as various body, texture and color as the music exacted and that at the end he did achieve his will to a power that escaped pounding only by richness of voice, vigor of rhythm and breadth or period.

The better field for his new force was MacDowell's "Tragic Sonata" which Mr. Donahue played not only in the orchestral voice and manner that the music warrants but with no little response to the impassioned moods, the sombre thought, the high imagination permeating it. The pianist's power was a just power when it sounded the stern and striding measures of fate with which the sonata begins; when it struck fire from the bold rhythms, the bold progressions, the sharp-set harmonies of the scherzo that would forget fate in lustiness; in the austerity and exaltation of the largo when it toils its brooding way along; in the pomps of tone and modulation that lead into the shat-

tered freedom and triumph of the end when the phrase of fate clutches again at the music. Then and there a young master played the music of a composer who in these four final sonatas for the piano was a master, too, large, grave, eloquent. MacDowell himself might have rejoiced in the sincere intensities, the high, true mood of Mr. Donahue with the music; but he might have wished, as did some of his hearers that he had shed a warmer and more various beauty over the softer second melody of the first movement—the voice of longing that fate never quite beats down in all the thematic struggle—and again over the melody that brightens the middle measures of the slow movement before the gloom of the beginning becomes the gloom of the end.

The other pieces of a program that slipped only in occasional lack of contrast confirmed the abilities and the sensibilities that Mr. Donahue happily and promisingly disclosed last January. A brilliant technician and yet a musician who could keep all his floritura in songful voice played Liszt's transcription of "The Wedding March." A technician more than usually expert in evenness and fleetness of tone, in broad phrase and flowing period played Schumann's Toccata, yet as a musician of fancy who was improvising along the composer's way. A pianist quick to catch light fancies in characterizing tones made his pleasant play with the whimsical rhythm of Mr. Carpenter's "Little Nigger" and the gently reiterated and musing phrases of his "Little Indian." A pianist of finely touched instinct and impulse, even if their play was a little mannered, sang out of Chopin's Berceuse, and a pianist feeling the graver moods and the graver beauties of music somewhat beyond the wont of his years retold in chiselled phrase the mournful Ballads of Brahms. But let Mr. Donahue beware of the phrase that he would so charge with beauty of tone and intensity of feeling that, lingering with it, he barely joins it to the next.—*Boston Evening Transcript*, November 14, 1916.

### LESTER DONAHUE GIVES RECITAL IN JORDAN HALL

Pianist Gives Much Pleasure to Attentive Audience

By PHILIP HALE

Lester Donahue gave a piano recital yesterday afternoon in Jordan Hall. Mr. Donahue played here last season and made a favorable impression. Yesterday he played a transcription of a composition by Bach. The gentler variations were played most musically by Mr. Donahue, and his treatment of the contrapuntal sections was clear and convincing. In the Ballade in D minor of Brahms by his fine singing tone, rich, pure, delicate but not effeminate, Mr. Donahue gave much pleasure to his attentive hearers. One of the features of the recital was the excellent performance of Schumann's Toccata. Mr. Donahue is now more than a pianist that gives promise. In spite of formidable, athletic pianists, the piano is, after all, a musical instrument. Mr. Donahue himself often shows that this is true.—*Boston Herald*, November 14, 1916.

### LESTER DONAHUE, MATURED IN EXPRESSION, RETURNS IN RECITAL

Lester Donahue, an American from the Far West, well remembered from his appearance last year, returned more mature in many respects. His grasp of his material is surer and his expression shows sincerity and musical feeling. It is probably a compliment of this deeper emotionalism that Mr. Donahue now bears a heroic mood on a bigger scale than the piano, yet will give back to him. The Bach-d'Albert Passacaglia which began with the octave passage in the left hand nobly proportioned, led Mr. Donahue into thunderous conclusions, impressively balanced in breadth and elasticity of rubato. Chopin's Berceuse was done with admirable repression, tenderness and limpidity. The piano sang and the effect of the long tonic organ point was realized. MacDowell's "Tragic Sonata" showed in the first movements the fine possibilities of this young pianist. For Mr. Donahue, although a brilliant technician, is not of the surface quality of the mere virtuoso. He senses and expresses deeply. If there are extravagances now in tonal outburst there is also spontaneity, conviction and the flame of the artistic spirit.—*Boston Globe*, November 14, 1916.

### MR. DONAHUE HEARD IN PIANO PROGRAM

Mr. Donahue has a rather uncommon range of expression for a performer who has been before the public for so short a time as he. His Chopin Berceuse had a delicacy and a tenderness that would make a listener think he had studied with De Pachmann and had almost learned to outdo his master. His MacDowell sonata had a vigor of tone and a nobility of style that would indicate his having taken lessons in the Rubinstein tradition and having found ways to refine and modernize it.

No recital by this artist can very well be monotonous. There is that much negative praise for him, without dispute. If his playing has sentiment at one extreme and heroism at the other, it is likely sooner or later to pick up some of the qualities which lie between and to develop at last all the variety that can be desired. It has a fresh and individual message and deserves a wide hearing on the concert circuit.—*C. S. Monitor*, November 14, 1916.

### DONAHUE RECITAL IS WARMLY APPRECIATED

Lester Donahue's piano recital at Jordan Hall yesterday was another revelation of this young musician's quite remarkable gifts similar to the one he gave when he made his first appearance in Boston last season. Chief among these gifts are true musicianly insight and feeling and an exquisite sense of tonal values. In short, the boyish-looking Californian is an artist in the bud, a pianist who bids fair to achieve enviable prominence. His performance found an appreciative audience yesterday.—*Boston Journal*, November 14, 1916.

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## Sidney Arno Dietch, Accompanist

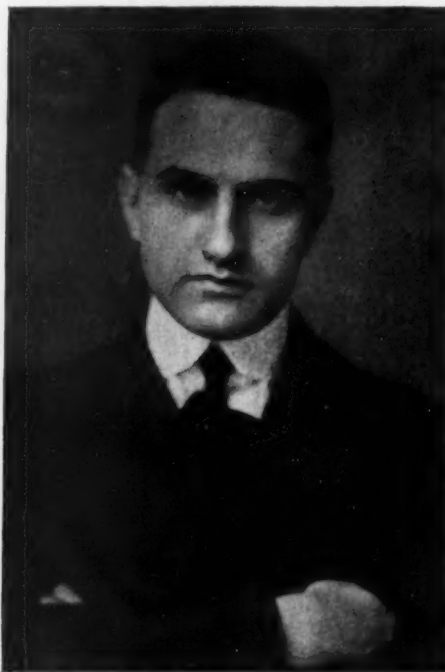
"Who Knows the Voice"

From coast to coast, Sidney Arno Dietch has won recognition as an accompanist of unusual attainments; and in Chicago, where he maintains a studio in conjunction with Glen Dillard Gunn, he is known as a remarkably well equipped vocal coach as well.

Mr. Dietch has true musical instinct, which has been developed since early childhood by a thorough and comprehensive training. The piano first engaged his attention, and later theoretical branches and organ were added. Finally he studied the voice.

Mr. Dietch will accompany a number of prominent artists this season, notably George Hamlin and Christine Miller. In addition to the technical accuracy of the solo pianist, he possesses a deep musical insight.

During the past season Mr. Dietch appeared as accom-



SIDNEY ARNO DIETCH.

pianist for George Hamlin in important cities, from New York to San Francisco, and Winnipeg, Canada, to Florida. Following are some recent press notices:

Sidney Arno Dietch at the piano also proved himself an artist.—New York World.

Sidney Arno Dietch revealed himself as an accompanist of the highest accomplishment.—Omaha Bee.

In the opinion of many, the accompaniments played by Sidney Arno Dietch were the best ever heard in the city.—Duluth News-Tribune.

Sidney Arno Dietch played excellent accompaniments and revealed unusual talent.—San Francisco Examiner.

As a teacher Mr. Dietch presents his ideas in so clear, concise and forceful a manner that there can be no mistaking his point. He is not only an untiring worker himself, but demands the same of his students.

### Minneapolis Artists Triumph in South Dakota

Louise Barnolt and Hal Griffie gave a recital in Pierre, S. Dak., under the patronage of Governor and Mrs. Byrne. Their success is chronicled in the following:

Last evening was one of extraordinary enjoyment for all who attended the concert given at the opera house by Louise Barnolt, contralto, and Jan Hal Griffie, baritone, with Mrs. C. Stanley Stevenson as pianist.

Mr. Griffie opened the program with the much loved Toreador song which always arouses enthusiasm, and responded to an encore with "Mother Machree."

Both were rendered in a manner above reproach by even the most critical listener, and it was then that the audience settled back into their seats feeling assured of an evening of unalloyable pleasure. Mme. Barnolt in her beautiful contralto voice sang two selections from "Carmen," keeping her listeners fascinated by the beauty of her songs as well as by her charming stage presence. A duet, "Si tu m'aime," by Mme. Barnolt and Mr. Griffie, closed the "Carmen" numbers.

Mr. Griffie contributed the last of his part of the entertainment by singing five English songs, which entirely captivated the audience; and Mme. Barnolt, in a like manner, won the hearts of her listeners with her selection of songs in English. Both were very generous with their numbers and responded to encores; but it was with a feeling of reluctance that the audience left the opera house.

If Pierre people are ever again given the opportunity to hear Mme. Barnolt and Jan Hal Griffie, and it is sincerely hoped they will be the house will not be large enough to hold all who will want to hear them.—Daily Capital Journal (Pierre), October 5, 1916.

Louise Barnolt is a wonder. Such tremendous personality, personal magnetism and charming stage presence. It made a person sit on the very edge of the seat with expectancy when she first appeared, but when she sang one forgot the personality because of the beauty of the voice, the wonderful, wonderful voice.

Jan Hal Griffie opened the program by singing the much loved Toreador song from "Carmen," rendered above reproach, and the

audience settled back in their seats feeling sure of an evening of unalloyable pleasure. Mr. Griffie's German and English groups captivated the audience.

Madame Barnolt first sang in costume two selections from "Carmen," keeping her listeners fascinated by the beauty of her singing, as well as by her charming stage presence.

When Pierre people have again the opportunity of hearing Louise Barnolt and Jan Hal Griffie the house will not be large enough to hold them. If Pierre people want to feel grateful for the program of last evening, they should transfer their gratitude to Minneapolis, to Jeanne B. Griffie, the teacher of the two artists.—Pierre (S. Dak.) News.

### New Orleans Gives Mme. Matzenauer Ovation

New Orleans, La., November 17, 1916.

The concert of Margarete Matzenauer at the Athenaeum was one of the most notable events held here in many years. The enthusiastic and unabated applause which the great songstress received from the cultured audience present established a new record. After the conclusion of the program, she was given a genuine ovation, the manifestations of delight being intermingled with exclamations of "bravo." Of course, additional encores were granted. Mme. Matzenauer was in glorious voice and captured her listeners from the very first song, "Caro Mio Ben," interpreted with remarkable art. Her diction in French, English, German and Italian was a great delight. Whether in Lied, chanson, lullaby, or operatic aria, she proved herself a consummate artist.

H. B. L.

### Mabel Riegelman's Success

Music critics of New York, Philadelphia, Buffalo and other cities where the Boston-National Grand Opera Company has appeared, have acclaimed Mabel Riegelman's Musetta in "La Bohème." Miss Riegelman's performance in "Bohème" at the Lexington Avenue Opera House, New York, made a most vivacious figure of Musetta. In the big aria her voice came forth clear and lucid and with a volume exceeding expectations. She wins new laurels at every performance.

### Spiering, Chicago Orchestra Soloist

Violinist Theodore Spiering will be the soloist of the Chicago Orchestra, December 8 and 9, playing Kaun's "Concertstück," and Bruch's G minor concerto.

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## MUSIC IN MISSISSIPPI

The standards of musical tastes and the quality of music teaching are rapidly improving in North Mississippi. The writer has made periodical observations over a period of ten years and has had good opportunity to note the evidences of growth. The greatest improvement has been made in the field of piano teaching. There is real need of good teachers of voice and violin, the standard of work in these branches being lamentably low. Several of the larger towns would support capable teachers of singing and probably violin, certainly those who could combine piano and violin.

The public schools of the northern half of the State have inaugurated an annual field day and in addition to athletic contests have competitions in music. So far only piano playing has been featured. An examination of the programs of the past few years shows remarkable advance in the quality of music offered. The earlier programs were given over to Sydney Smith, Bohm, Gottschalk, etc., while the latter years brought forward only standard compositions. Much, if not all of this improvement, is due to the work and influence of such excellent musicians as Mrs. Harris and Miss Sims of Tupelo, Miss Bush of Macon, Mrs. Raymond of Holly Springs and Mrs. Morgan of Okolona.

Elizabeth Harris, assisted by Miss Sims, has a studio at Tupelo and indicates high standards of teaching. These teachers have foreign training and are doing solid work. The *MUSICAL COURIER* representative called on Mrs. Harris and Miss Sims, but was told that they were in New York preparing new material for this season's work.

Miss Bush, of Macon, has produced a number of pupils who play artistically. Creighton Allen, a very talented young man from her class, has gone to Ernest Hutcheson for further study.

Mrs. Raymond is the head of the music department at Synodical College, Holly Springs. A number of her pupils have carried off honors in the collegiate competitions.

Mrs. De Witte Morgan, of Okolona, directs the work of a choral society, is active in club work and does a limited amount of teaching. She is a superb pianist, possesses a highly developed technic and cultivated tastes. Included in her repertoire are scores of the greatest master works for piano. Mrs. Morgan received her education in Boston and is well informed on recent developments of piano methods, basing her own playing and her teaching largely on the Breithaupt principles.

Luella Gibson-Joiner, for many years a teacher of voice in Boston and later in Buffalo, N. Y., has located this fall in Jackson and Clinton. She is to have studios in both towns and will direct a mixed chorus at Clinton. She is a teacher of real attainments, has a fine method derived from the best teachers in America and is going to do a vast amount of good.

At Amory there is a federated music club with an unusually large and a really wide awake membership.

The Chaminade Club at Jackson, the largest and best known club in the State, numbers some solid musicians among its members and each year engages a number of artists on its course.

## Harold Land's Singing Appreciated

Harold Land, baritone at St. James' Church, New York, is much appreciated in his various solos at that large and important church. T. Tertius Noble is organist. One of Mr. Land's best solos is John Prindle Scott's "The Voice in the Wilderness." He sang this not long ago at a musical service in St. Andrew's Church, Yonkers, and local papers made much of it. One of Mr. Land's teachers is James Sauvage, who recently received a personal letter from David Lloyd George, commending him for his singing in Wales.

## Hugh Allan Bookings

Hugh Allan, baritone, sang in Providence, R. I., November 26; Harrisburg, Pa., November 28. Other engagements are Painesville, Ohio, December 1; Vincennes, Ind., December 4; St. Louis, Mo., December 5; Fort Wayne, Ind., December 7, and Toronto, Can., December 9.

In New York he is booked with the New York Mozart Society for a Biltmore Friday Morning Musicales and with the Beethoven Society.

## Musical Art Club Opens New Home

The Musical Art Club of New York held its first meeting in the new club house, 1083 Madison avenue, New York, on Thursday evening, November 9. After a short address delivered by the president, Dr. Adolph Lyons, an interesting program was given. David Brown, a brilliant pianist, Maurice Uitke, violinist, and Leonid Samoloff, tenor. All were obliged to respond to numerous encores.

## GODOWSKY'S LATEST TRIUMPHS

SUPREME ART IS ACHIEVED  
BY GODOWSKY

By ERNEST J. HOPKINS, in *The San Francisco Bulletin*

Such is the absolute perfection of Leopold Godowsky's piano playing that it is no easy task to write of his concert, . . . yesterday's was perfect. . . .

Godowsky's miracle is that, while perfect, he is yet hugely great. Even the ultimate degree of finish cannot dwarf his work. . . .

The audience that heard him yesterday might be listed as a fairly complete musical directory of the bay region. There was . . . a satisfaction deeper than frenzy—the satisfaction of regarding perfection coupled with greatness; the highest satisfaction that can come in art. . . . Godowsky plays to the full man.

In my immediate vicinity three people were shedding tears while Godowsky played the funeral march movement of the Chopin sonata. . . .

First came the Beethoven variations, given with simple clarity and plain proportion. The Schumann fantasia had nothing whatever in common with the interpretation heard here recently, and in retrospect made that interpretation seem weak and ranting. . . . Indeed, he has the most beautiful singing touch one has ever heard, and his left hand clarity is unapproachable. . . . He never strains the tone for an instant. . . .

Godowsky plays again on Thursday night and next Sunday. Not to hear him is to miss hearing the greatest in the world.

GODOWSKY THRILLS MANY  
WITH PLAYING

By REDFERN MASON, in *The San Francisco Examiner*

Godowsky is what Nietzsche would call an Apollonian; his art makes for order, for consummate perfection, for the graces of finish, for delicate shading, above all for classic restraint.

Yesterday's recital was one of the most delightful musical events San Franciscans have ever listened to. It was an audience of musicians. . . . They were all one in applauding the man who reminded them—none too soon—that the piano really is a musical instrument; that it has a voice which sings, and moods which respond to the will of the gifted artist.

In the Schumann fantasia the authentic Godowsky manifested himself and his art, technically impeccable and poetically subjective, was a joy alike to initiates and to folks who make no pretense to musical scholarship. . . .

How Godowsky played "Gnomes" and "La Campanella"; how he rejoiced the encorists with Chopin's valse in A flat is

written indelibly on the tablets of my mind. If the musicians do not go out into the highways and byways and drag in the amateur and the professional to Mr. Godowsky's two remaining recitals, then they will not be doing their duty. Yesterday's concert was one to be marked in the calendar with a white stone.

PROFESSIONAL AND LAY-  
MAN ALIKE ARE THRILLED  
BY ARTIST'S RENDITION

By FLORENCE BOSARD LAWRENCE  
in *The Los Angeles Examiner*,  
Oct. 29, 1916

Leopold Godowsky . . . demonstrated conclusively the sympathetic powers of the piano. Under his fingers it lost any semblance to a purely mechanical device of wood and metal and became a responsive vibrant vehicle for the transmission of a sensuously beautiful tone from artist to the delighted listeners, thronging the big Auditorium. Demanding everything that the piano can give and seeing its possibilities with a broad vision he amplifies its inherent characteristics by the application of a spiritual and tremendously rhythmical intelligence. . . .

It is this art which makes his playing of the Chopin B flat minor sonata one of paramount artistic interest. . . . Professional and layman alike found new beauties and new possibilities in its rendition. . . .

GODOWSKY IS ALL PIANISTS  
IN ONE

By HERMAN DEVRIES, in *Chicago American*

F. Wight Neumann opened his thirtieth season as concert manager and impresario yesterday with a sold-out house. A public fresh from a long vacation assembled to hear a veritable eagle of piano virtuosi, Leopold Godowsky, on whose mighty wings pianism is raised to the 11th power.

The time is past for the classification of Godowsky. He has no category. Artist, virtuoso, pedagogue, savant, musician, composer, dreamer, thinker, Godowsky is all pianists in one.

He gives his public not only an impression of marvelous virtuosity, but a remembrance of a musical personality so individual that even a glissando, a series of chords, a pianissimo run, a single phrase stands out—Godowsky-made.

"Made in Godowsky" is the label to attach to everything that streams from his invincible finger-tips. Yet withal, his virtuosity delights while it amazes.

Never has the Chopin sonata in B flat minor been done with more glowing virility and largeness of conception. . . .

After that a series of astonishing performances were flung out one after the other in a bewildering succession of technical and interpretative variety. . . .

Heralded on the Pacific Coast  
and in Chicago as the Supreme Pianist. What the Critics Say:

Many a pianist, legions of them, would give worlds to play with both hands as this little giant played the etudes with his left alone. . . .

GODOWSKY AGAIN EN-  
THRALS HEARERS

By ANNA CORA WINCHELL, in *The San Francisco Chronicle*

Godowsky proved himself again the incomparable technician and master of the piano board. Even as we listened and watched, with senses concentrated upon the digital grasp of the pianist, it seemed at times impossible that one person could produce such orchestral effects as those emanating from Godowsky's fingers.

The appeal of melody and sentiment went far toward winning the applause which was rapturously given throughout the evening. The "big" number, Liszt's sonata in B minor, was no less than a feat. . . . The Beethoven rondo in B major rippled with lightning speed under those fingers, which produce both elasticity and the firmness of iron. . . .

By EDWARD C. MOORE, in *Chicago Daily Journal*

The great virtuoso among pianists, Leopold Godowsky, came to the Blackstone yesterday afternoon, and in a recital of some two hours' duration proceeded to accomplish feats of dexterity that might well be called unheard of, if he had not played here many times in the past.

He was in the full glow of his astonishing ability when I arrived at the theatre. . . . most pianists fall far short of Godowsky's glittering technical perfection in most of his music.

There was also one of the Strauss waltzes, "Wein, Wein und Gesang," in what Godowsky calls a symphonic metamorphosis. Metamorphosis it certainly was, perhaps symphonic as well, if the most astounding transformations, reharmonizations, variations both contrapuntal and monophonic can make it so. To the best of my knowledge only one other pianist has ever attempted one of these works in Chicago, and he scored something of a failure on the performance. Godowsky's playing of it was to be heard with bated breath, not the less so because in the most complex of his jugglery, it remained that perfect thing, a Strauss waltz.

His playing of the three modern pieces by Ravel and Debussy brought a new opinion about the qualities necessary to interpret them.

The last number on the program was not the announced Saint-Saëns number, but Liszt's "Campanella." This was also a triumph. . . .

## NIKISCH CONCERTS BEGIN IN BERLIN

Reger's "Mozart" Variations Heard—Swiss Pianist Fills Beethoven Hall—An Evening of Piano Novelties by Georg Schumann—Leo Blech—Many Novelties Performed

Berlin, October 13, 1916.

The first of the annual series of subscription concerts which Arthur Nikisch gives with the Philharmonic Orchestra, always is the first really festive occasion of the musical season in this city. The public goes to the average concert in order to be entertained; it goes to the Nikisch concerts expecting to be uplifted, transported into a better world. And these expectations are always fulfilled. Nikisch, though never twice alike, is never disappointing. On the contrary his rich and genial nature always has some delightful surprises in store even for those who have heard him again and again in the same works.

The first concert of this series took place on Monday, October 9. The large hall of the Philharmonic was sold out and offered the animated picture so familiar to the habitués of these concerts. Many notabilities of Berlin could be seen among the highly expectant and excited public, and from the beginning the royal box was occupied: the Crown Princess, who rarely fails to attend any musical event of great importance, was present, thus stamping this opening concert a brilliant affair.

The program was an unusually interesting one. Nikisch had chosen as the opening number Beethoven's seldom heard overture "Koenig Stephan," which, under Nikisch, reveals charm, even though it is not one of Beethoven's great works. Nikisch hardly had raised his baton when one felt that he was in his best mood. He captivated the audience from the very first moment and kept them spell-bound throughout the evening.

Susanna's aria from the "Marriage of Figaro" by Mozart, was sung by Lucille Weingartner. The famous con-

ductor's wife is a new comer to Berlin. She has a beautiful, voluminous mezzo-soprano voice with a very sombre coloring, which made it unfit for the light aria of Susanna, a role that is always sung by a soprano. Mme. Weingartner also took the tempo a trifle too slow, thus giving to the aria a tragic note, which is alien to its musical contents. The singer was much better in her renditions of three well known Schubert Lieder "Ave Maria," "Nacht und Träume," and "Ständchen" with orchestral accompaniments effectively arranged by her husband.

The chief feature of the concert, however, was Reger's "Mozart" variations in a truly unequalled and inspired rendition by Nikisch. The work is known to the Berlin public from its première performance at a concert of the Royal Orchestra, which took place on February 5, 1915. It was then conducted by the composer himself, but Reger, though undoubtedly a leader of merit could not give it a rendition so convincing and brilliant as Nikisch did.

The final number of the concert was Brahms' fourth symphony in E minor, a work of which Arthur Nikisch is perhaps the greatest living interpreter. His reading was a wonderful achievement.

### A Swiss Piano Genius

The next day Edwin Fischer, the Swiss pianist, nearly filled Beethoven Hall with an enthusiastic audience. It is some three years ago that Edwin Fischer began to appear in public. Today his reputation as one of the best among the younger pianists is firmly established and it is not saying too much to predict for him a brilliant future and world-wide fame.

### Blech Conducts Mendelssohn Evening

The season has only just begun, and there have already been many sold out concerts in the large hall of the Philharmonic. One of these was a benefit concert given at high prices by Leo Blech with the assistance of the Philharmonic Orchestra, the "Berlin Liedertafel," and such prominent soloists as the violinist, Alexander Petschnikoff, the young pianist, Jascha Spiwakowsky, and Joseph Schwarz, the well known baritone of the Royal Opera. The evening was dedicated to Mendelssohn, and the size of the audience and the enthusiasm proved that the love for Mendelssohn is still very keen.

### Georg Schumann in Novelties

On Saturday, October 7, Georg Schumann, the conductor of the Singakademie Chorus, and at the same time an excellent pianist, drew an enormous audience to the Singakademie. Schumann is a composer of considerable note, and an evening of novelties emanating from his pen is al-

ways considered a musical event of interest by the Berlin music lovers. Nor was the large and appreciative public disappointed with the latest offsprings of his muse. Schumann played three novelties, all piano compositions, op. 658, which is entitled "Ballad," op. 61, which contains twenty-four pieces in all the different major and minor keys (they are arranged in three parts, consisting of numbers entitled "Präludium," "Marsch Nächtlicher Geister," "In der Dämmerung," etc), and finally op. 64, variations and fugue on an original theme.

### New Woman's Trio Formed

A new trio organization consisting of Ella Jonas-Stockhausen, piano, Edith von Voigtlaender, violin, and Lotte Hegyesi, cello, gave its first concert in Beethoven Hall, placing Beethoven's big B flat major trio op. 94, the "Kakadu" variations of the same master, and the late Friedrich Gernsheim's B major trio on their program. The new chamber music organization is very efficient. Especially in the Gernsheim work, one of the master's most grateful and original compositions, the young ladies proved themselves excellent musicians, instrumentalists and ensemble players. The foundation of the trio is a decided success for the fair sex. This is the second chamber music organization of this city whose members are women.

### Orchestral Premières

Ludwig Reuth of Munich was heard here last year. He gave a concert on October 6, with the assistance of the Philharmonic Orchestra. His program contained besides the seventh symphony by Beethoven, two modern symphonic poems: "Johannisnacht" von August Reuss and "Bremer Stadtmusikanten" by Vincenz Reifner, a work, which on this occasion had its first public performance; it proved to be an interesting piece of program music containing a good deal of humor and revealing a veritable artistic temperament. The "Johannisnacht" was somewhat tame, though it is a composition well deserving an occa-

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—Frank King Clark, Berlin, July 19, 1914.

# HAZEL DAWN

Scores Vocal Success

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## "The Century Girl"

at Century Theatre

The New York Times, November 7, 1916

Hazel Dawn, as fair a vision as ever  
and in FAR BETTER VOICE, plays  
the title role without a struggle.

Pupil of Eleanor McLellan, "Maker of Singers"

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THE LATE FRITZ STEINBACH,  
German conductor, who was famed as Brahms specialist.

sional hearing. Ludwig Reuth is a conductor of merit. He is especially at home in modern compositions, and the composer of the "Bremer Stadtmusikanten" has good reason to be thankful to the young conductor for the excellent interpretation of this difficult and whimsical music. He won a success for it with the public.

A program consisting almost entirely of novelties was set before the public by Hermann Henze, who also had the assistance of the Philharmonic orchestra and as soloist Professor Bernhard Dessau, concertmaster of the Royal Orchestra. The novelties rendered were "Ein Tonspiel" by Kurt Schubert, a gifted and promising young composer; a violin concerto by Bernhard Dessau written in the old style, which received at the hands of the composer a refined reading and proved to be effective though unoriginal music; "Musik am Abend" by Paul Graener, a beautiful and strikingly original composition and a piece of really good program music; finally Heinrich G. Noren's "Kaleidoskop," the only piece that had been heard in Berlin before. This season seems to belong to the moderns, which is but just, provided that they are really worth not only the hearing but the tremendous effort a representation of their works generally demands.

### Dots and Dashes

The Berlin Royal Opera has added Smetana's "Bartered Bride" to its repertoire, thus winning a pleasing and grateful work for the local stage. It will also produce "Don Juan" in the course of the season in a new garb, i. e. with a text written by Karl Scheidemantel. Richard Strauss will conduct the performance as well as the re-

hearsals. The Royal Opera also will produce Richard Strauss' new version of his "Ariadne auf Naxos" and Leo Blech's "Rappelkopf" (a new elaboration of the composer's "Alpenkoenig und Menschenfeind").

Max Battke, of the Stern Conservatory, and conductor of the well known Berlin singing union, the Mozart Chorus, passed away last week, aged fifty-three. Battke was one of the most active and successful Berlin pedagogues. He founded not only the Mozart Chor, but also the "Concerts for the Young," which spread the knowledge of the classics among the youthful masses. During recent years he took a special interest in the lute and its literature and founded a "Lautenchor." He died quite suddenly after an unsuccessful operation.

A new string quartet has been founded in this city. The names of the members are Alexander Fiedemann, Heinrich Dobratschewski, Emil Bohnke, Ewel Segmann. They will give five chamber music concerts in the Singakademie.

From Vienna comes the news that Maximilian Morris, the former director of the Hamburg Volksoper has been appointed director of the Vienna Volksoper for the next six years.

Heinrich Bienstock's new opera "Sandro der Narr," had its premiere at the Stuttgart Opera. It proved to be a success, and the young composer is pronounced a great talent. He is only twenty-two years old.

ARTHUR M. ABELL.

### Christine Miller Could Use an Aeroplane

Christine Miller, contralto, whose engagements are taxing the geographic knowledge of her managers, Haensel & Jones, will fill in the month of March next, concert dates in the nine States following: Georgia, Florida, Tennessee, Indiana, Delaware, South Dakota, Ohio, Canada, and West Virginia. Other requests for this highly gifted young lady's art are coming in so rapidly that some of them will prove, it is feared, geographically impossible, so widely are they separated by distance during the brief season. Miss Miller hopes that next season the aeroplane may be developed to a point where a small concert piano and an accompanist may be carried safely. Then in place of the familiar underline on the program, something like this: "Miss Miller uses for these concerts the U. S. Model No. — Flying Machine," may appear.

### Margaret Abbott, Contralto, a Well Liked Singer

When Margaret Abbott sang at the Maine Festival, the Daily News record of her appearance was, "The concert was illumined by the satisfactory singing of Margaret Abbott, a brilliant contralto, whose voice has warmth, color and soul." Last January Miss Abbott appeared with the Indianapolis Symphony Orchestra, and the News said: "Miss Abbott has a rich voice, full of warmth and beauty,

an easy stage presence, and the ability to inject considerable color into her work."

To festival associations, choral societies, musical clubs, etc., Miss Abbott has superior talent to offer in voice, musicianship and style; moreover she pleases her audience by a commanding appearance, gracious manner and the personality in her singing. Walter Anderson has assumed the management of this delightful singer, and has already



MARGARET ABBOTT,  
Contralto.

booked Miss Abbott for several important engagements, including the New York Rubinstein Club.

### First Musicale of Haarlem Philharmonic Society

The Haarlem Philharmonic Society of the City of New York (Mrs. Everett Menzies Raynor, president) opened its season with a musicale on Thursday morning, November 16, at the Waldorf-Astoria.

Mary Jordan and Lambert Murphy, both of the Metro-

politan Opera Company, were the artists of the day. Paul Althouse, owing to an unexpected rehearsal, was unable to be present, and Mr. Murphy consented to appear in his place. His singing was greatly appreciated by the large audience. His program included "La Lettre" (Aubert), "Le Voyageur" (Fauré), "Les Cygnes Noirs" (Paulin), "Voi Grisélidis" (Massenet), "The Crying of Water" (Campbell-Tipton), "I Hear a Thrush at Eve" (Cadman), "When the Roses Bloom" (Reichardt), "Ah Love but a Day" (Protheroe), and "The Bird of the Wilderness" (Horsman).

Mary Jordan was charming, as usual, in a group of songs rendered most artistically. Her voice was in splendid condition. Her songs were by Brahms, Schubert and Moussorgsky. She was heartily applauded for her "Mon coeur s'ouvre a ta voix" (Saint-Saëns). The final number was the scene and duet from "Aida," sung by Miss Jordan and Mr. Murphy.

### Paul Althouse and Zabetta Brenska Lauded

Earlier this month Paul Althouse, tenor, and Zabetta Brenska, mezzo-soprano, appeared in joint-recital at Clarksburg, W. Va., and at Zanesville the following day. "From the very first selection, the audience was held as it were spellbound," declares the Clarksburg Exponent. "The climax of the concert was the scene from 'Boris Godunoff,' in which displayed both their voices and dramatic art to the best advantage." Among the other interesting statements made by the press of these two cities regarding the two artists were the following:

Mr. Althouse's impersonation of the false Dimitri showed much beauty of voice, good theatrical instincts and natural vigor. Mme. Brenska displayed her voice and dramatic art to the best advantage.—Clarksburg Daily Telegram.

Their dramatic temperament and artistic scope gave a most finished production of the opera scene.—Zanesville Courier.

The singers were in good voice and histrionic form and gave a splendid presentation.—Zanesville Times.

The Exponent also spoke of Mme. Brenska as possessing "a decided ability and a beautiful voice," and the Telegram stated "Mme. Brenska possesses a mezzo-soprano voice of great sweetness and sang her numbers with beauty and ability." And the Zanesville Courier spoke of "Her sympathetic voice blending exquisitely with Mr. Althouse's pure tenor." Her beautiful mezzo-soprano voice and her charming personality won for her an enthusiastic audience.

Some of the comments regarding Mr. Althouse stated that he has "A wonderful tenor voice and he uses it to the best advantage." "Enunciation faultless," "His magnetic personality and dramatic power can scarcely be excelled" (Clarksburg Exponent); "Seemed to electrify the audience" and "A tenor voice, fresh, vibrant and powerful, beautiful in tone and sympathy" (Clarksburg Telegram); "Wonderful range of voice was well exemplified" and "The songs were given with wonderful voice and artistry."

# Boguslawski Scores Eastern Triumph

CRITICS OF NEW YORK AND BOSTON UNITE IN PRAISE

EXCERPTS OF LEADING CRITICAL OPINIONS

On a big canvas he throws colors about with daring and abandon, not without emotional stimulus, for his playing prodigally scatters nervous energy about the stage.

There flash through his performance moments of big piano playing. There is individuality. . . . —The Boston Globe, November 21, 1916.

### LISZT AND A PIANIST.

MR. BOGUSLAWSKI, FROM RUSSIA AND KANSAS CITY, PLAYS FOR THE FIRST TIME IN BOSTON AND REVIVES THE COMPOSER'S LONG-UNHEARD "YEARS OF PILGRIMAGE."

Distinctive on the programme which Mr. Boguslawski played at Steinert Hall yesterday afternoon was the first of Liszt's three "Années de Pèlerinage," this being a series of nine impressions inspired by various spots in Switzerland. The work did not only prove more than worthy of the new attention called to it, but it was peculiarly fitted to Mr. Boguslawski's powers, and he played it admirably and kept every one interested through its long course. Though an unusually skilful pianist, he had apparently been so wrapped up in the technical requirements and anxieties of Brahms' Variations on a Paganini Theme as to sacrifice his musical imagination to them. But in the first "année" Liszt makes sparing use of technical display, be it to his credit, and calls forth difficulties only when the need seems to require. Whether the reason was here or elsewhere, Mr. Boguslawski put technic in the background and expanded sympathetically and faithfully to the poetical purpose of the composer. . . . —Boston Evening Transcript, November 21, 1916.

Moses Boguslawski, pianist, played for the first time in Boston yesterday afternoon in Steinert Hall.

Mr. Boguslawski left the beaten path of program makers and played the nine of Liszt's impressions of Switzerland, composed during his Geneva period in 1835-36. They were indeed welcome.

Mr. Boguslawski has a fluent technic, strength, and a keen rhythmic sense. He has the enviable enthusiasm of youth; he also has a marked talent. . . . In the pieces by Liszt he displayed at times a fine touch, a sense of color and a command of tonal gradations. . . . —The Boston Herald, November 21, 1916.

### BY OLIN DOWNES.

He showed a brilliant technic, a virtuoso spirit. He played with conviction and an enthusiasm that was contagious. Mr. Boguslawski performed with a refreshing earnestness and directness and lack of platitude which impressed the audience. It was the heartfelt playing of a sincere young man of talent. . . . —Boston Post, November 21, 1916.

### MOSES BOGUSLAWSKI, A PIANIST OF PARTS.

Given the greatest crush of concerts America has known since the days of Liszt, the young man could have qualified as a Richard Strauss "Alpine" climber in his "Swiss Pilgrimage" of Liszt. He left the "Chapel of William Tell" to a good start, piled on a Pelion in episodes of the waterfall, mountain view, sudden storm and peaceful eclogue, returning to earth in a Straussian ringing of Geneva bells. It was out of the common run of piano matinees, with just enough classics of Bach, Brahms and Chopin to please an audience that really paid to "be shown."—The Evening Sun.

### MOSES BOGUSLAWSKI, KANSAS CITY VIRTUOSO, MAKES GOOD IMPRESSION.

In a season of such activity as this, whatever rises above the smooth level of mediocrity should be noted with delight. For that reason the advent of one Moses Boguslawski of Kansas City, who gave a piano recital yesterday afternoon in Aeolian Hall, was welcome.

He offered a program of unusual kind. . . . Mr. Boguslawski disclosed abilities decidedly valuable. His is a genuine piano talent, and his playing was a brilliant exhibition of the powers of a virtuoso. He has a remarkably well developed technic which not only includes facility and power, but the preservation of a beautiful quality of tone in all conditions.

His rhythmic sense is clear and he has also a feeling for the sensuous beauty of the melodic phrase. There was nothing in his programme to tax the highest interpretative power, but he proved himself a pianist of substantial skill and of musical instincts.—New York Sun, November 16, 1916.

He gave a decidedly interesting account of what he played yesterday, and what he played was sufficient to tax the resources of most pianists. This pianist revealed a large and often most colorful tone, deftness of finger technic and an earnest desire to place himself at the disposal of the composer.—New York Evening Journal.

Mr. Boguslawski impressed discriminating listeners as a player of fine technical accomplishment who possesses also the gifts of musical feeling and taste that go to make a well-rounded concert pianist. His programme was unusual, for which he is to be thanked. . . . If Mr. Boguslawski's technical prowess appeared in the strongest light in the Brahms number, his command of style and his ability to turn the piano into an instrument of beauty had delightful scope in the Liszt pieces, which are so rarely given here in sequence and at length.—The Globe and Commercial Advertiser, New York, Thursday, November 16, 1916.

### RUSSIAN PIANIST GIVES FIRST RECITAL HERE.

MOSES BOGUSLAWSKI PRESENTS INTERESTING PROGRAM TO AEOLIAN HALL AUDIENCE.

One of the most interesting numbers was Liszt's "Années de Pèlerinage," a suite in nine movements describing the wanderings of a pilgrim through Switzerland. He played these tone paintings remarkably well and received much applause. . . . —The Morning Telegraph, November 16, 1916.

### BOGUSLAWSKI SHOWS TALENT AS PIANIST.

YOUNG PERFORMER WELL GROUNDED AND UNAFFECTED.

Mr. Boguslawski proved to be a young artist possessed of a fluent finger technic, a firm touch and an incisive sense of rhythm. In addition, he is evidently a well grounded musician and one free from affectation.

He has youth and native talent, and with them ought to be able to keep his head above water, even in the tidal wave of recitals which is at present deluging the country. . . . —New York Tribune, November 16, 1916.

There were many interesting qualities in his playing. He has a good technic and a certain amount of temperament. . . . He gave a carefully planned reading of the Bach-Busoni organ prelude and fugue in D major and mastered most of the difficulties of Brahms' Variations on a Theme of Paganini. His longest number was Liszt's "Années de Pèlerinage," which he played well. . . . —New York Herald, November 16, 1916.



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# A MUSICAL PAINTER WORKING IN "CAMP"

War Prisoner of England Finds Time for Art—Reads the Musical Courier

P. of W. Lino Vesco, No. 8007, Batt. "C," II Corps, II Comp.  
Alexandra Palace, London, October 18, 1915.

To the Musical Courier:

DEAR SIR—I have been an enthusiastic reader of your weekly journal for several years and having been allowed to keep it on during my internment, I find that the hours I spend in studying it are like rays of the sun during these dark days. I am following closely your critics and articles about so many of my colleagues and deeply regret that it is impossible for me at present to go to the United States and to avail myself of your good offices.

I have been singing as the principal bass at several continental opera houses and came to London a few days before the outbreak of the war to sing for an engagement at Covent Garden. I have since given several concerts, and I am glad to say I have found some very gifted pupils. I intend to start for America as soon as circumstances make it possible and feel confident that my powerful, yet soft basso cantante as well as my fine vocal command and dramatic significance will bring me immediate success. My special parts are in Mozart's operas, and I have given highly successful concerts in most principal towns of Aus-



A PAINTING PRISONER.

Lino Vesco at work in camp. The paper in the lap of the model is the MUSICAL COURIER.

tria. I am born in Salzburg and directed my special studies to the complete mastery of Mozart's wonderful creations.

I herewith take the liberty to enclose two photos of my studio—here in the camp giving you some idea of my abilities as a painter, an art which I have been practising from boyhood. I should be glad if you would kindly reproduce these photos in the MUSICAL COURIER with a few words, believing as I do, that your readers will be greatly impressed when learning that your MUSICAL COURIER even finds its way through the barbed wire entanglements of an Austro-German camp in England.

I hope you will kindly fulfil my request and thus give many of my friends information of my whereabouts.

Thanking you in anticipation,

I beg to remain,

Yours faithfully,

LINO VESCO.

## R. Watkin Mills' Newly Formed Choir a Success

According to a recent report, R. Watkin Mills' initial effort with his newly formed choir in Winnipeg was voted a great success. The choir is made up of sixty voices, and, according to the Winnipeg Evening Tribune of November 8: "The choristers under the able guidance of Conductor Mills sang with an animated precision worthy of special commendation. . . . The results on the whole were thoroughly musical, selecting for favorable notice those choruses in which tonal efficiency was a high-water mark. . . . The whole performance reflects great credit upon Mr. Watkin Mills and his choristers."

Of the same event the Free Press Evening Bulletin, Winnipeg, said: "Reviewing the efforts of the choir last night, one was agreeably impressed with the character of tone revealed throughout the rendering of the various choruses. . . . The results obtained in dynamic effects were indeed praiseworthy. . . . It was an effort well deserving the applause which greeted its performance. . . . Mr. Watkin Mills, in addition to conducting the oratorio with his customary skill, gave . . . The popular artist was in unusually good voice."

## Frances Nash's Engagements

Frances Nash, pianist, has opened her second season in the East with most gratifying successes. Immediately after her recent New York recital, she was secured by the Duo Art Piano Company to make records and was also promptly engaged to play the opening concert of the season for the Salon Club, of Syracuse, N. Y. Accounts of Miss Nash's reception in Syra-

cuse, also Boston and New York, have recently appeared in the MUSICAL COURIER.

Miss Nash will start on a Mid-Western tour the first of December and play each day till the nineteenth, when she closes for the holiday season. Miss Nash's Mid-Western engagements are all full recital appearances except at Chillicothe, Ohio, where she appears jointly with Emilio de Gogorza in the Municipal Concert Course, and at St. Louis, Mo., where she plays with the St. Louis Symphony Orchestra. This tour will also include Miss Nash's first Chicago recital, but she will make a second appearance in the same city when she goes north the first of February. Later in February, Miss Nash returns East for a second New York appearance and a series of engagements in Massachusetts and New York State.

## David and Clara Mannes Recital

David and Clara Mannes opened their tenth season of violin and piano sonata recitals on Tuesday evening, November 21, at Aeolian Hall, New York.

Always striving to attain the highest ideals in music, Mr. and Mrs. Mannes have established an enviable reputation not only in New York City, but wherever they have appeared, and their concerts are attended largely by real music lovers and music students.

The program consisted of Grieg's sonata in G major, op. 13; "Ciaccona" for violin with organ accompaniment by Vitali; sonata "Virginianesque" in E major, op. 7, John Powell, and Brahms's sonata in D minor, op. 108.

John Powell's sonata was particularly well received. The composer was present and shared the applause which followed the playing of his number.

The recital attracted a large and fashionable audience.

## A Sembrich Recital

Marcella Sembrich gave a song recital here at Carnegie Hall on Tuesday afternoon, November 21, singing music by Bach, Beethoven, Mozart, Rosa, Paisiello, Schumann, Chausson, Debussy, Bruneau, Staub, Stojowski, Rachmaninoff, Horsman, La Forge, and R. Goldmark. The artist was at first exceedingly nervous but improved as the concert proceeded. Her style of performance has not changed from years past although the traces of time were apparent. She has not a large voice but she uses it with skill and her interpretations are intelligent and musicianly. She is very popular personally and was applauded enthusiastically and presented with many floral pieces. Frank La Forge accompanied masterfully, and his song, "Retreat," had to be repeated. The two Stojowski songs were in Polish and proved to be extremely melodious and appealing.

## Aschenfelder Students in Recital

Imogene Franklin, lyric soprano, and John Saxe, baritone, artist pupils of Louis Aschenfelder, appeared in joint recital Monday afternoon, November 20, in Chickering Hall, New York.

Miss Franklin, who has appeared repeatedly with the Cincinnati Grand Opera Company, has returned for further study with Mr. Aschenfelder, her former teacher. Her voice, although of light timbre, is of beautiful quality and well placed.

Mr. Saxe, although a student of less than a year with Mr. Aschenfelder (his only teacher) already has developed a fine voice and style. With further study and concert experience his success should be assured.

A noticeable feature in the work of both soloists, was accurate intonation and impeccable diction. This feature is a notable characteristic of Mr. Aschenfelder's teaching.

## Daisy Cantrell Polk Delights

Glens Falls Music Lovers

Daisy Cantrell Polk, soprano, has been filling several engagements in Glens Falls, N. Y., where English ballads and dialect songs, Italian street songs and serenades in costume to guitar accompaniments were features of her programs. Her appearances were: at a musicale and reception given by Mrs. W. G. Brown, October 24; at the First Presbyterian Church, October 31; at Mrs. Lewis F. Hyde's beautiful Italian villa on November 13. These programs have secured for her a series of recitals in Glens Falls next season.

## May Mukle on Tour

May Mukle, violoncellist, on her present tour, is enjoying the experience of being remembered and welcomed back in many cities where she appeared seven years ago. Her present trip concludes with a recital in Winnipeg, Canada, December 4, for the Women's Musical Club. November 14, she played for the Minneapolis Apollo Club at its first concert of the season, on the same program with Regina Hassler-Fox, contralto.

## Carol Robinson's First Recital

At her first New York recital held at the Comedy Theatre on Monday afternoon, November 20, Carol Robinson, a young pianist, displayed a talent which is certain to win for her recognition in the concert field. Her program was arranged to show her well developed technic, evenness and brilliancy of tone, and excellent musicianship. Her interpretation of MacDowell's "Of Br'er Rabbit" was delightful and presented a marked contrast to the more difficult numbers which included Schumann's "Sonata," op. 22.

## Harold Fix, Pianist

Harold Fix, pianist, is much in demand as an assisting artist with prominent soloists. Late appearances were with Giuseppe de Luca, baritone; Roderick White, violinist, and Jascha Bron, violinist.

### New Head of School of Musical Art of Pennsylvania College for Women Introduced to Pittsburgh

To introduce to Pittsburgh musical circles the new head of its School of Musical Art, the Pennsylvania College for Women presented Gabriel L. Hines, pianist, in a recital, assisted by Charles N. Granville, baritone, and Earl Mitchell, accompanist, at Carnegie Music Hall, Tuesday evening, November 14. Mr. Hines played numbers from Brahms, Rachmaninoff, Nolle, and Chopin; also "The Storm" and "Song of the Sea" from his own work "The Pilgrim's Voyage." The program concluded with Liszt's Hungarian rhapsodie, No. 8.

Mr. Hines, while not posing as a concert pianist, played all of his numbers in a very pleasing manner and was enthusiastically encored after each number. His heavier numbers might have shown a little more animation, but his light numbers were played very delicately. His own compositions were picturesque, and warmly received by his audience.

Mr. Granville sang three groups of songs which varied considerably in their nature, and suited the desires of the audience. Mr. Granville has a baritone voice of wide range, which he uses in dramatic style, and on this occasion was received by an enthusiastic audience.

It is always a pleasure and a relief to see Earl Mitchell's name on a program as the accompanist, and he did not disappoint on this occasion, for his work was done in the usual artistic style of this young musician.

H. E. W.

### Recital of Wachtmeister's Compositions

A large and notable audience attended the recital of his own compositions, given at the MacDowell Club, New York, Tuesday evening, November 21, by Count Axel Raoul Wachtmeister, the well known composer, who is passing the winter in New York. The recital was an artistic success and the guests spent a delightful evening. Gerald Mass, cellist, and Count Wachtmeister opened with a sonata for cello and piano, which possessed much merit. In fact all of the compositions showed that the composer was an excellent musician, and had the ability to express his talent in a substantial way. Mrs. J. Harrison Irvine and Count Wachtmeister gave a splendid rendition of a prelude and fugue for two pianos, in which the assisting artist displayed much talent. Reinhold de Warlich, baritone, sang a German group which included: "Abendlied," "Ach Wuesstest Du," "Im Walde" and "Herbst Stimmung." The English group consisted of "The Witch Cypress," "The Dove of Thought," "The Wanderer," and "At Mora." All the songs are singable and effective, but perhaps the best is "The Wanderer." André Tourret, violinist, was heartily applauded for his perfect interpretation of "Fantasieta" and "Solgardspolska," the latter of which possesses a catchy, pleasing rhythm. Owing to the fact that Marguerite Beriza was unable to sing on account of a cold, Marie Tiffany, recently engaged by the Metropolitan Opera Company, appeared on the program. Mrs. Tiffany's personal charm, together with a voice of a lovely quality, immediately won the audience. She sang the following: "Voice l'Été," "Spring Song" and "My Heart Is Weary."

### Garziglia, of Malkin School

#### Faculty, Gives Recital

Felix Garziglia, a member of the faculty of the Malkin Music School of Music, 10 West 122d street, New York, gave a piano recital at the school November 18, before a large and enthusiastic audience. His program was a long one, consisting entirely of works by modern French composers. These compositions, by Faure, Chaminade, Staub, Chabrier, De Beriot, Debussy, Dubois and Saint-Saëns, gave opportunity for a display of great breadth in technical resource and interpretation. They were admirably planned and executed, especially the Debussy and Saint-Saëns excerpts. The pianist seemed especially to grasp the complete spirit, especially the poetic atmosphere of the Debussy works, and he was vigorously applauded through the entire program.

### Cherniavskys Return From Honolulu

Leo, Jan and Mischel Cherniavsky, violinist, pianist and cellist, have just been bombarding Honolulu with their powerful music. The citadel for a second time in the his-

MUSICIANS, artists, students and all lovers of good music will welcome the news that Ernst Knoch, German conductor from the opera houses of Bayreuth and Cologne, well known in music centres of four continents, has opened a studio in the Fine Arts Building. Owing to the cancellation of his opera contracts in Europe on account of the war, Mr. Knoch will stay in Chicago this year and will devote part of his time to teaching and coaching artists and advanced students who desire authoritative instruction in the interpretation of operatic roles in all styles and languages. Students wishing to study German Lieder and concert literature will find him an authority.

Mr. Knoch's services as accompanist can be secured this season for recitals and concerts of the first order. He brings to this work years of experience and an artist's talent. Acknowledged as a brother artist by all the leading conductors and musicians at the Festspielhaus at Bayreuth, he is also known to the European public as one of the really great artists and Wagnerian conductors of the day. He is known more intimately to Chicago's music loving public through his work with the Chicago Symphony Orchestra at Ravinia Park the past summer.

Ernst Knoch possesses that indispensable suggestive power which makes the orchestra produce from a partiture the utmost of spirit and refinement, and carries away the audience to convinced enthusiasm. (Kaimconcert.)  
*Neueste Nachrichten,*  
Munich, Germany.

Honors of splendid performance of Wagner's work due to the conductor, Ernst Knoch. (Lohengrin.)  
*New York Times,*  
New York, U. S. A.

Mr. Knoch's treatment of the overture is truly and typically Wagnerian. It savors of Hans Richter himself in its impetus as in its giant power. (Tannhäuser.)  
*Manchester Guardian,*  
Manchester, England.

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ERNST KNOCH

The orchestra was conducted by Ernst Knoch, a man who has shown himself to have a touch of absolute genius. (Marriage of Figaro—Mozart.)  
*Evening News,*  
Dublin, Ireland.

With his rendition of "Parsifal" Mr. Knoch has won lasting glory for himself; the orchestra played wonderfully under him.  
*Kölnische Zeitung,*  
Cologne, Germany.

But the greater part of the undoubted triumph which was achieved was due to the conductor, Ernst Knoch, who more than confirmed the impression already made that he is one of the very great conductors of the world. (Tristan.)  
*Daily Mail,*  
Liverpool, England.

Mr. Knoch, in all his work, uses the Geo. P. Bent Piano exclusively.

tory of the young artists capitulated before their stirring tunes. The Honolulu Star in an article entitled "Superlatives," said: "The appearance of the Cherniavskys in their concert here may rightly be regarded as one of the really great events in the musical history of Honolulu. Their genius, superb technic and magnetism, place their performance among the superlatives. Each a rarely endowed master of his own instrument, in concerted numbers they are magnificent. These three brothers of genius have made themselves by one concert the most talked of and most generously praised artists in years."

The Cherniavskys play a return visit in San Francisco and then give concerts under Mr. Behymer's management until December 3, after which they visit the leading centers en route for New York, in Carnegie Hall on January 16 and 23.

### Symphony Club's First Concert

to Occur in January

The Symphony Club, under the direction of Walter Henry Rothwell, is rehearsing for the first concert of the season, to be given in January at Aeolian Hall, for the benefit of the Nurses' Pension Fund of the Polyclinic Hospital, New York. Mr. Rothwell has succeeded David Mannes as conductor of this organization, which was founded in 1904 and who since that time has directed so successfully these players and enabled them to attain their present efficiency. This club has become an important factor in the community, due to its charities.

The Children's Home has had liberal contributions from proceeds of the concerts given by the Symphony Club. Some of the most prominent of New York's society women are among its members, and it was the vast amount of good these women are doing as an organization, together with the fact that they are fast becoming recognized as serious students, which appealed to Mr. Rothwell and induced him to accept the direction. The January program

will include compositions by some of the greatest composers, as well as some of the lighter and more modern works.

### Tributes to Fanny Dillon's Creative Talent

Many people have asked Fannie Dillon why her compositions are so serious in character, so almost tragic, and so masculine. . . . There is no answer to that, any more than there is any answer to the same question of tragic intensity with reference to the works of Tchaikowsky. The only answer is that that is the way these composers feel things, and, somehow, when the listener comes to analyze his own feelings, he finds that this sort of music moves him and holds him more strongly than the music that is merely sweet and pretty.

Cecil Fanning and Mrs. Beach have the following to say about Miss Dillon's works:

994, Franklin Avenue,  
Columbus, Ohio, September 24, 1916.  
MY DEAR MISS DILLON—Your compositions are always so truly musical; classical without being dry, and serious without being stupid. There is never anything flippant or superficial about your work, and it is a pleasure to know that an American woman is doing such remarkable things.  
Mr. Turpin has the manuscript of the song you gave us, and we are going to work it up as soon as we get together.  
CECIL FANNING.

San Francisco, Cal., September 29, 1916.  
MY DEAR MISS DILLON—I have not been able until today to play through your four pieces that you sent me. I have enjoyed them this morning more than I can tell you. Each one has its good points, but what strikes me as best of all is your choice of a central idea and subsequent thorough, logical working out of it. For instance, the Italian Chimes (I wish I might have heard them) out of whose music you have made a really original, strong Prelude Passacaglia which pleases me immensely. I shall love to play it for its solid worth and remarkable melancholy beauty. Then the "Chromatic" prelude which is very ingenious and charmingly worked out. Also the one E flat and B flat. The stormy one is brilliant and must be highly effective as a concert piece, but to me there is more "Fannie Dillon" in the other three.  
Let me wish you all success in the development and recognition of your talent and in the ever increasing joy of work for its own sake.  
AMY M. BEACH.

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### New York Musicians Give Benefit Program in Jersey City

"Four fine musicians gave a splendid program last night for the pleasure of a large and enthusiastic audience," said the Jersey (City) Journal of Saturday evening, November 18. "Three short violin solos opened the program. They were given by Jascha Bron... who has a remarkable talent. His playing showed keen appreciation and ability."

Mary Warfel, harpist, played four solos and two encores. It was a return engagement in Jersey City, showing that city's admiration for her playing.

"Orrin Bastedo sang two opera arias and showed at once that he has a splendid voice," continues the same review. "He also has that elusive characteristic temperament, and he gave to his opera numbers personality and expression which added greatly. Mr. Bastedo is an artist, and he has been heard but little in America until this year, but fortunately for American audiences he is to sing much this winter."

"Anna Fitzu, soprano of the Metropolitan Opera Company... has a strong, high, pure, dramatic soprano. Her arias are clear and true. In her ballads she puts feeling and expression."

These excerpts refer to the annual benefit concert of the Home of the Homeless, Jersey City, given this year by the above named well known musicians.

### Gladys Axman, Soprano, Soloist at Monday Morning Musicales

Gladys Axman, soprano, appeared as soloist at the first Monday Morning Musicales at Hotel Plaza, New York. Her numbers challenged critical attention. "Elsa's Dream" was sung with beauty of tone, musicianship and excellent style, while in her group of songs she achieved beautiful effects. In Strauss' "Traum" there was splendid legato singing, while dramatic effect was achieved in "Dansons



GLADYS AXMAN.  
Soprano.

la gigue." In "Le Nil," by Leroux, Miss Axman's voice and art showed at their best. Her bel canto, warmth of tone and poetic atmosphere made it an exquisite number, and roused the audience to enthusiasm. An appearance at Akron, Ohio, on November 20 also won her much success.

Her first studies were under the guidance of Marguerite Hall; then followed work in Berlin, and for the past five years Mme. Axman has studied with Joseph Regneas, in whose studio she is one of the most enthusiastic workers. Mme. Axman, while happy over her success, is modest, and realizes that constant study and correct guidance are essential.

### Southern City Acclaims Spiering's Violinistic Art

Theodore Spiering, violinist, gave a recital on Thursday evening, November 16, in the School of Music Course, at the Ohio Wesleyan School of Music, Delaware, Ohio, concerning which the Delaware Daily Gazette, of November 17 had the following to say:

SPIERING DELIGHTS HIS MANY HEARERS.

CELEBRATED VIOLINIST MASTERS A MOST DIFFICULT PROGRAM. DISPLAYS RARE TECHNICAL SKILL IN CLASSICS OF MODERN COMPOSITION.

A most enjoyable program of violin music was given Thursday evening on the School of Music Course by Theodore Spiering, one of the well known violinists of America. Spiering is a true artist of the violin and his playing of a program containing classics of

modern composition was a test not only of his musicianship but of the powers and gifts in music and his thorough training. Mr. Spiering's technical skill, as well as intelligent musical ability, places him high in the rank of violin virtuosi and while musical enthusiasm was very noticeable throughout the program there was lack of undue sentiment and the entire program was presented in a straightforward, musicianly manner which was greatly appreciated.

In referring to Mr. Spiering's program, the Journal-Herald said:

SPIERING EXCELS IN PROGRAM ON VIOLIN.

LEADING ARTIST GIVES RARE TREAT TO MUSIC LOVERS IN PRESENTING CLASSICAL PROGRAM IN SANBORN HALL.

Last evening's program given at Sanborn Hall in the music course, by Theodore Spiering, one of America's leading artists of the violin, was greatly enjoyed, and proved an evening of rare educational value not only to the student of the violin but also to the lovers of good music. Mr. Spiering is an artist in violin playing and a musician who combines fine technical skill with intelligence and thorough musical training. His playing of the program Tuesday evening showed his thorough understanding of the classics and musical powers in presenting these master works.

His splendid technical bowing and phrasing, and beautiful tone work were greatly appreciated... received hearty applause.

### Garrigue Pupils Favorites at Maine Festival Concerts

Among the artists who have appeared at soloists at the Maine Music Festivals are a number of graduate pupils from the studios of Esperanza Garrigue. In the fall of 1907, Virginia Wilson, dramatic soprano of the Metropolitan Opera Company under the Conried régime, and Roa Eaton, lyric soprano, who for the past two years has been a member of the company at the San Carlo, Naples, Italy, singing principal roles, were heard in this connection, the enthusiastic press opinions testifying to their success. Another product of Mme. Garrigue's method is Francis McNichol, lyric tenor, who trains the festival choruses and who has appeared twice as tenor soloist at the festival. Roberta Beatty, mezzo-soprano, now touring the United States under the Redpath management, made her professional debut at the Maine Festival of 1913, singing the leading mezzo-soprano role in Verdi's "Requiem." Miss Beatty, after only two seasons' serious study with Mme. Garrigue, was an unqualified success in her festival appearance. So much so that she had a return engagement in 1915. Still another Garrigue pupil on this list of Maine Festival artists is Eleanor Painter, who scored at the 1916 series, so that the critics compared the quality of her voice to that of the great Patti.

### Edward E. Treumann Studio Notes

Edward E. Treumann will present his artist pupil Minnie Silverman in a piano recital on Sunday afternoon December 17 at Carnegie Chamber Music Hall. Miss Silverman will play compositions by Beethoven, Schumann, Chopin and Liszt. Mr. Treumann's first studio recital will take place early in January, and will be continued regularly thereafter every month.

## LEO ORNSTEIN

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FEBRUARY 13, 1915

#### RE-ENGAGED SECOND MONTREAL APPEARANCE

FEBRUARY 27, 1915

#### RE-ENGAGED THIRD MONTREAL APPEARANCE

OCTOBER 1, 1916

#### RE-ENGAGED FOURTH MONTREAL APPEARANCE

DECEMBER 3, 1916

These Recitals were all given at His Majesty's Theatre, under the management of C. O. Lamontagne, who has taken an option on a

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FEBRUARY, 1917

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GALLI-CURCI IN "RIGOLETTO."

Photo © Victor Georg

# "Galli-Curci's Debut Makes Opera History"

Herman Devries in Chicago American

## IN "RIGOLETTO"

CHICAGO AMERICAN, Nov. 20, 1916.  
GALLI-CURCI'S DEBUT MAKES OPERA HISTORY.

SINGER'S TONE FLAWLESS, HER WELCOME ASTOUNDING; VICTOR HERBERT'S "MADEIRA" OF UNEVEN MERIT.

BY HERMAN DEVRIES.

Today I must be twice arraigned for lese discipline, as, per newspaper decrees, the American rule is to publish no reviews of Saturday musical events. But I must be disobedient this time by dedicating a paragraph to the electrifying debut of Mme. Galli-Curci on Saturday afternoon as Gilda in Verdi's "Rigoletto," and the premiere of Victor Herbert's one-act opera, "Madeira," conducted by the composer.

In thirty years I, veteran operagoer, have never heard such matchless, flawless beauty of tone, so satiny a timbre, such delicately lovely phrasing, such innate, God-given talent and feeling for the true bel canto. Art such as Galli-Curci's makes one welcome, instead of decay, the ancient form of opera.

Her reception was an astounding exhibition of enthusiasm, interspersed with whistles, bravos and riotous stamping of feet and canes. Mme. Galli-Curci's debut of November 18th is a historic event for Chicago opera annals.

CHICAGO JOURNAL, Nov. 19, 1916.  
GALLI-CURCI SCORES TRIUMPH IN "RIGOLETTO."

NEW SOPRANO SINGS IN OPERA.

BY EDWARD C. MOORE.

The operatic find of the season appeared on the Auditorium stage Saturday afternoon, when Amelita Galli-Curci, bearing the label of coloratura soprano, sang the role of Gilda in Verdi's "Rigoletto."

For the first time in years a coloratura voice with character in it has been uncovered.

As accurately as may be judged from one performance, Mme. Galli-Curci would seem to be more like Marcella Sembrich in the days when that veteran was young than any singer who has come since. At last here is a coloratura voice that is not merely an instrument of cold, mechanical precision. While thoroughly conversant with and expert in coloratura pyrotechnics, Mme. Galli-Curci's voice is warm, luscious, expressive and capable of giving insight into the meaning of her text.

This is partly explicable in view of the fact that Mme. Galli-Curci, like Mme. Sembrich, was a musician before she was a singer, a history not common among coloraturas. So far has it usually been from the case that a gibe has arisen to the effect that coloratura singing would be more endurable if it were not generally directed by coloratura brains. Mme. Galli-Curci's brains are not coloratura; they are musical.

She does not classify with the great stage beauties, bearing as she does a rather distinct resemblance to Anna Pavlova. Both, however, possess great charm, personal and artistic. That which is choreographic in the famous Russian has in Mme. Galli-Curci's case been translated completely and without abridgment into vocalism. Of all the Gildas I have ever heard, hers was by far the most captivating, the most musically and the most expert.

Wherefore joyous excitement reigned in the lobbies of the Auditorium and Mme. Galli-Curci was invited to extend her stay in this community. There were also distant rumblings of a dire threat, dealing with the possibility of sinking a shaft into the lowest recesses of the operatic storehouse to exhume the mummies of "Puritani" and "Sonnambula." This would be a misfortune. Not that Mme. Galli-Curci would not make them sound better than they ever have before, for she probably would, but she is too good to waste upon them. For a voice and musical ability like hers, the effort should be not to find the most antiquated music ever written, but the best music ever

written. The finest of the lyric roles would be none too fine for her.

CHICAGO EXAMINER, Nov. 19, 1916.  
GALLI-CURCI'S HIGH E WINS OPERA THRONG.

EXPLOSIVE APPLAUSE AT PERFORMANCE OF "RIGOLETTO" MARKS ARRIVAL OF ARTIST OF THE DECADE.

BY JAMES WHITTAKER.

When applause explodes as if the aria were a time fuse and the audience a mine, the aria has been sung by an artist who marks the decade.

Amelita Galli-Curci's singing of the "Caro Nome" aria in the second act of "Rigoletto" connected with the percussive instinct of the crowd and the various voices into which the heterogeneous opera audience vents its elation broke the dike. The success will have a repercussion in ten years of American opera history. Three p. m. yesterday was the first minute of Mme. Galli-Curci's decade.

REAL SENSATION TO PUBLIC.

She was in no wise a prepared sensation. Indeed, Campanini has been cleverly reticent about her, so that she came as a bolt from the blue. An astonished public will clamor for information about the new Tetrazzini.

She is twenty-seven years old. She studied to become a professional pianist, never to become a professional singer at all. She is not a professional singer. She sings not as if song were her business, but as if it were her nature—and not second nature, but first nature. The use of her voice is her primary instinct—like that of the bird.

She has an odd face. It is a medieval oval with an olive pallor that suggests the flesh tint in a painting of the Italian renaissance. She is not a modern personality. You might find a face like hers in some old portrait in a Harper's of 1850.

She is a prima donna, but also a grand lady

with a manner of taking applause and distributing it gracefully among her supporting artists, which suggests a Viardot-Garcia or a Patti. She is a sister of these ladies—a bit out of her epoch, but in one which will appreciate her presence.

HIGH NOTE PUREST EVER.

There is gray matter in what she does, a dexterity in the avoidance of the things which she cannot do. She cannot trill. The famous trill which Tetrazzini carries up the stars with her is absent. But the high E is there. It is the purest note I have ever heard. It is purer than a harmonic on the violin. The harmonic always whistles a bit. This note hangs suspended in the air like a point of light in the dark. It shines.

The "Caro Nome" was the definite success. The other arias brought down the house. This one tore it down. The ovation for the quartet in the last act was for Galli-Curci's high note.

CHICAGO HERALD, Nov. 19, 1916.

FELIX BOROWSKI,  
FINDS FINE SOPRANO.

If the performance of "Rigoletto" given by the Chicago Opera Company yesterday afternoon did nothing else it made evident the happy circumstance that Mr. Campanini's long hunt for a first-class coloratura soprano has come to a successful close.

Mme. Galli-Curci, the Gilda of the representation, is at once the most effective and to the ear the most pleasurable of all the "stars" that have lifted up their voices under Mr. Campanini's reign. This is saying much for her, for Mmes. Melba and Tetrazzini have been numbered in the constellation.

So fluent, so brilliant an interpretation of Verdi's music has not been given to the town for many seasons. Mme. Galli-Curci has not much to learn about the art of song. It is certain that she will be a joy to connoisseurs who love fine singing.

## IN "LUCIA"

CHICAGO DAILY TRIBUNE, Nov. 22, 1916.  
GALLI-CURCI'S ESCAPE WITH THE OPERA FLAUTIST.

BY FREDERICK DONAGHY.

Proper reporting of last night's performance would involve a "story" having mainly to do with stop-watch measurement of various demonstrations provoked by the art of Galli-Curci. Saturday afternoon's were exceeded in duration and dynamics; and I am not, perhaps, in error in assuming that no other such excitements are of accurate record in the Auditorium annals since Patti, herself, contributed to the inaugural festivities.

The young singer's performance in Donizetti's singspiel provided no reason to believe that I was inaccurate in Monday's testimonial to her achievement in "Rigoletto." She is the unique excuse for the revival of "Lucia" in 1916.

The fresh purity of her tone and the uncanny ease of her performance were joined in effecting what can correctly be called a sensation. Nothing else quite like it has been heard by any opera goer who is not able to remember when the lake-edge was where Dearborn street now is. Again, as on Saturday, she made an amalgam of voice, brains, youth, stage-sense, and "style," with this result—that those who saw her last night believed that, if what happened to Lucia could actually happen, it would happen to Galli-Curci; which is by way of an achievement in this of all the operas yet written. She is the realized dream of the opera ages, a great col-

oratura with the personality and skill to make illusion reasonable.

To report that the sextette was repeated is not an of-course; it is, in its traditional appeal, at once the soldiers' chorus and the torador's song of "Lucia." But last night's was not the sextette kind of audience; it insisted on the encore because of what Galli-Curci did to it. That she left Lucia onstage while she stepped to the apron for the mad scene was due to her understanding that there is, of course, nothing else to do. She made of it a vehicle for the display of an art personal to her and sheer in its loveliness. It was the Great Stunt.

CHICAGO EXAMINER, Nov. 22, 1916.  
GALLI-CURCI MORE THAN TIES DEBUT HER SINGING OF "LUCIA" SOLE ANIMATION IN ENAMELED PRODUCTION; THENCE STOPS PERFORMANCE TO RECEIVE PLAUDITS.

BY JAMES WHITTAKER.

In last evening's performance of "Lucia" we had Galli-Curci in the role of a pulmotor of the past. Her personality put pulse into a work long since gone down for the third time. I imagine that she could animate a stuffed stag, that she could sing "Aida" in the Egyptian room of the British Museum and have the mummies seem to be playing the minor roles, such is the reaching magic of her presence.

For that matter, her assistants in last night's performance saw no more than mummy music

in their parts. In an embalmed production she was the sole animation. Galvanizing "Lucia," which is the plaster paris mastodon of opera literature, into life, she out-mirrored her debut in "Rigoletto," which, if toothless, is not defunct.

Her reception by the audience was little less dramatic than that of Saturday afternoon, when there was added to her success the total unexpectedness of it. Only because the thunder which clapped at the stroke of her high note was last night a thing up to which expectancy had keyed the imagination was it less staggering than when the audience rumbled approval of her debut.

As a seismograph must my pen register the successive quakes of her Auditorium appearance of last night.

First: Her entrance in stage, which stopped the show. Stop the show before starting it—that is an accurate measure of security in success.

Second: She halted the proceedings after the sextette.

Third: She froze the frivolities after the mad scene. In fact, she here inserted an extra act into "Lucia," fifteen minutes of certain calls wherein the audience performed the symphony of its admiration.

I hunt in vain for a synonym of the public rapture whereby to present it to the imagination of you unlucky ones who were not present. Only Harry Lauder started "I Love a Lassie," and you will have an idea of what satisfaction pervaded the opera house when

Galli-Curci bised the flute-flirt scales of the finale of the mad scene.

CHICAGO AMERICAN, Nov. 22, 1916.  
HOST AT OPERA WILDLY CHEERS GALLI-CURCI.

PRIMA DONNA, SINGING "LUCIA," RECEIVES REMARKABLE OVATION; SUPPORTING CAST WELL CHOSEN.

BY HERMAN DEVRIES.

Amelita Galli-Curci fashions vocal cameos with every breath she emits.

Her debut as Gilda in "Rigoletto" was of a character so sensational that one almost feared to hear her in "Lucia." How would it be possible to sustain vocalism of empyrean quality—vocalism of seemingly inspirational caliber—singing sounding like some ephemeral gift of gods?

And yet Galli-Curci surpassed her Gilda in giving us Lucia.

Every fervid passage is touched with the personal charm of her divine phrasing—every tone is colored with the velvety softness of her soft, pure, tender, unique voice timbre. Her technical accomplishments are perfect, and admit no criticism. A vocal wonder has come among us, and almost reverently we thank Campanini for assuring her for us.

The "mad scene" unfolded a storm of applause, and at the end of that act the storm became a hurricane of shouts, handkerchief waving, programs flying, with eleven recalls for the lovely Galli-Curci.

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**INFORMATION BUREAU****Replies to Inquirers**

[The Musical Courier Information Bureau constantly receives letters and inquiries, which are replied to with all possible promptness. The service of this bureau is free to our subscribers and we ask any one wishing information about any musical question or upon any question connected or associated with music and musical interests, to write to us. Many of the letters received each day are replied to by mail, but inquiries of general interest will be answered through the columns of the Musical Courier, with the names of the inquirers omitted. Following are some inquiries received lately, and the answers to them. These indicate the range of subjects upon which information is sought. Inquiries will be answered as soon as possible, though there is some unavoidable delay on account of the large number received—Editor's note.]

**"Position in Choir"**

"How may I secure an engagement in a paid choir?"  
This is a question that is most difficult to answer with any encouragement that such a position can be obtained. There are church choir agencies in New York. Some of them will tell you that there are no positions to be had, that all vacancies are filled months in advance, that in January people are engaged for the following spring or autumn. Under these circumstances it is "up to you" whether you will register, but those are really the only agencies for these choir positions that are worth considering. The person who tells you it is "easy" to get into a paid choir cannot be considered trustworthy, but the man who tells you the truth will do his best for each and every one who registers with him.

**History of Popular Music**

"I should appreciate the consideration if you should find it convenient to advise me where I might find material bearing on the origin and history of the present day 'Popular Music'."

The first name that suggests itself in the history of popular music in America, or perhaps to speak more properly, popular songs in America, is that of Stephen C. Foster, for of all the writers of songs beloved of the people, he was and is the one with the greatest number of songs that were popular as soon as written, and continue to be popular and to be sung up to the present day.

Foster was not, however, the first man in America to write popular music of "a kind that can be easily learned and readily recalled." Usually the words of popular songs are more or less sentimental, or else of some subject that is attracting general attention at the moment. Nor is popular music always of a trivial or trashy order, even when the words may not be of a specially high literary value, some of the music to which they are set holds the ear of the people and may be of real merit.

The earliest type of popular songs were political. Some measure passed by Massachusetts politicians caused a stir all over the country, small as it was. When this news reached Delaware, John Dickinson composed the "Liberty Song" which he sent to Boston where it was published in the Gazette, July 18, 1768. It was set to music and sung everywhere, the words being of the most patriotic nature in praise, devotion and love of America. So it is nearly 150 years ago that the first popular song made its appearance in this country. There were also patriotic songs published in 1774 and 1776.

The first sentimental popular song printed in this country appeared in the Philadelphia Ledger, 1775. It was entitled the "Banks of the Dee," and told a very sentimental and sad story. Many of the songs at that time were set to well known English tunes.

It was the words of Payne's "Home, Sweet Home" that carried the song and made it so popular, the music being of so commonplace a variety. It thrills an audience today just as it has for many years.

"Ben Bolt" was written in 1843 and that it retains its popularity is shown by the fact that recently it was introduced in a play, receiving great applause from the audiences whenever it was sung.

Few people know or care who writes the song, or who composes the music. One of Foster's songs that was written to order for the Christy Minstrels, bears the name of George Christy on the title page, many people supposing that he was the author.

George Root, 1820-1893, wrote many songs that had a vogue for some time, such as "Hazel Dell" and "The Vacant Chair." "The Battle Cry of Freedom" still lives with the wonderful words by Julia Ward Howe to carry it on forever.

Stephen C. Foster, 1826-1864, was born in Pennsylvania, in a suburb of Pittsburgh. The first piece of music he wrote was "Tioga Waltz" but he followed this by the song "Louisiana Belle." Then came "Old Uncle Ned." He composed the words to nearly all his songs, so that the music was developed by the words and they belong together. It is said that his "Old Folks at Home" is the most popular song that was ever written. It has been translated into all the European languages and also into some of the African and South Sea Island tongues. Foster refused to study music fearing it might interfere with his originality.

Henry Clay Work's "Marching Through Georgia" will never lose its hold on the affections of the people.

Of Will S. Hayes' 300 songs "Write Me a Letter From Home" may be said to be a representative one.

Sep. Winner will never be forgotten, or at least one of his songs will never be forgotten, bad as it is, and that is "Listen to the Mocking Bird." Not many years ago an opera singer with more or less of a European reputation came to this country and gave a concert in the Metropolitan Opera House. The program was arranged to "sing down" to the American public, one of the numbers being "Listen to the Mocking Bird," which proved too much for the audience, many leaving the hall during the song. A

kindly veil was drawn by the critics but the singer never appeared again in this city.

"Silver Threads Among the Gold," by H. P. Danks, has had a great run.

J. R. Thomas, W. R. Bradbury, C. C. Sawyer, H. Tucker, D. Emmet, C. A. White are names that were popular at one time. Few of the thousands of songs that are written and published ever attain popularity. Many that were popular in their day, like "Bedelia" and "Hiawatha" no longer charm.

De Koven's "Oh, Promise Me" will always last, so will Nevin's "Rosary."

In recent years C. K. Harris is well known by his "After the Ball."

There are many kinds of popular songs, college songs collected from every available source, coon songs, which are of recent date, negro melodies under which title Foster's 150 songs can be classified, then there are the pure and simple comic songs, sentimental songs, home and mother songs, with many devoted to love, and a large sprinkling of sacred popular songs.

Popular instrumental music dates after the Civil War, when many of the popular songs were arranged for the piano with variations. John Philip Sousa leads in popular instrumental music, his marches and waltzes setting everyone humming or dancing. His patriotic music is so inspiring that one feels like marching away to join some regiment or other. Such a swing, such a go! To have heard his "Washington Post" for the first time played by a band in Boston on Bunker Hill Day as it marched up Beacon Hill to the State House was sufficient to stamp his name on the memory. Everyone cheered and hurrahed; flags and handkerchiefs were waved, people shouted themselves hoarse, while dignified old ladies leaned out of windows to add their testimony to the stirring effect of the music. So Sousa is not one of the unknown composers; everyone that day asked whose music was being played and now his name is a household word from Maine to California, from Canada to Texas. He is equally well known abroad, where he has made such successful tours with his own band, playing programs of classical music with his own compositions interspersed, and it was his own music that the audiences loved and applauded and asked for more.

There is no one special book written on this subject, but in the Public Library, which probably you have in your city, an encyclopedia whether of music or of general information should give you all the material that you require, particularly now that you have the names of the earlier popular song writers.

**A Teacher's Satisfaction With the Sieveking Method**

The following letter is only one of the many endorsements which Martinus Sieveking, pianist and inventor of the Sieveking method for piano has received from teachers who have adopted this method for use with their students.

Spokane, Wash., September 25, 1916.  
DEAR MR. SIEVEKING—I want to send you a line and tell you how much I enjoyed my summer's work with you and what a tremendous amount of good I got from it. I have been using your method with all my serious pupils, and am really surprised myself at some of the results I have obtained in such a short time. It is just what I have needed and I am glad at last to have found it. Again thanking you, and with kindest personal regards,  
Very sincerely,  
SAM LAMBERSON.

**Boston Welcomes Marcia van Dresser**

Marcia van Dresser's recent recital in Boston met with great success. The following two press comments are indicative of the general opinion:

Marcia van Dresser, a thoroughly trained singer . . . is as absolutely a concert singer as if she had never sang to an orchestra in her life. . . . A Boston audience has seldom given as warm a reception to a comparatively strange singer from a far city. Tall, handsome, erect of carriage, and vigorous and healthy of body, she possesses a broad, human intelligence which is always evident in her personality and in her singing.

Miss van Dresser faithfully devoted her intellectual and emotional understanding to the intention of each composer. She did not court emotion with the sensuousness of her voice, nor drive a climax with the mere thrill, but the emotion and the climax were nevertheless present.—Boston Transcript.

Mme. van Dresser's performance was marked by vocal and intellectual power of the highest order. It was warmly appreciated by the music lovers present.—Boston Journal.

**INFORMATION BUREAU OF THE MUSICAL COURIER**

A department known as the Information Bureau has been opened by THE MUSICAL COURIER.

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THE MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

All questions received will be treated confidentially.

All communications should be addressed  
Information Bureau, Musical Courier,  
437 Fifth Avenue, New York, N. Y.

## Phenomenal Godowsky

From the West comes report after report of Leopold Godowsky's recent sensational successes there. In San Francisco and Los Angeles, extra concerts had to be given in addition to those previously arranged for, and long standing records were broken in the way of enthusiasm and box office receipts. Chicago and Salt Lake City bulletin similar announcements. This is unquestionably Godowsky's year in pianistic circles, even though his best known colleagues are covering the country with recitals.

The Los Angeles Examiner says rightly, that under Godowsky's fingers the piano loses all semblance to a



A GROUP IN MAINE:

Reading from left to right the artists in this picture are Carl Friedberg, Josef Hofmann, Harold Bauer, Fritz Kreisler, and Leopold Godowsky.

purely mechanical device of wood and metal and "becomes a responsive, vibrant vehicle for the transmission of a sensuously beautiful tone from artist to the delighted listening throng." According to the same discerning paper, Godowsky has spiritual and tremendously rhythmic intelligence, and brings out new beauties in even so hackneyed a work as the Chopin B flat minor sonata. "Wonderful grasp, supreme technic and breadth of view," exclaims the Salt Lake Tribune. In the San Francisco Chronicle is told the tale of how Godowsky enthralled his audience, and he is referred to justifiably as "the incomparable technician and master of the keyboard." Superlative, too, is the estimate of the San Francisco Bulletin, which does not hesitate to say that "supreme art is achieved by Godowsky," and that his playing is "absolute perfection," gives the "highest satisfaction in art," embraces "the most beautiful singing touch ever heard." The account concludes with the statement that "not to hear him is to miss hearing the greatest in the world."

The San Francisco Examiner alludes to the thrill Godowsky's audience experienced because "he reminded them that the piano really is a musical instrument, that it has a voice which sings." The writer, Redfern Mason, explains that the recital in question is written indelibly on the tablets of his mind, and continues that "if the musicians do not drag every one to the two remaining Godowsky concerts, they will not be doing their duty."

Herman Devries, the keen musical judge of the Chicago American, dubs Godowsky "the eagle of piano virtuosi, on whose mighty wings pianism is raised to the nth power. He is artist, virtuoso, pedagogue, savant, musician, composer, dreamer, thinker, all pianists in one." He has "invincible finger tips," he has "no limitations"—and he has the satisfaction of knowing that his marvelous playing earned him a Chicago return engagement for February 18.

Edward C. Moore, of the Chicago Journal, joins the row of the best critics by reminding his readers that Godowsky's achievements would be unbelievable had not Chicago heard them. "His playing is heard with bated breath," reports Mr. Moore.

## Some Facts of Anne Arkadij's Career

Although frequently believed to be a foreigner, Anne Arkadij, the noted Lieder singer is an American of the most exclusive Colonial descent. She was baptized Anne Comstock, her father being a member of the well known New York family of that name.

She was born in Rome, N. Y., the same city which Edith Walker, the Wagnerian soprano, also claims as her birthplace.

Early in her career, Miss Comstock as Miss Arkadij was then known, came to New York City and speedily gained recognition in the concert field. Then came two years of study in Germany, after which she effected her debut in the role of Azucena in "Trovatore" at St. Gallen, Switzerland. She sang forty roles at the St. Gallen Opera during one season, and then returned to Munich for further study.

One whole year she devoted to the extension of her repertoire, and the acquisition of operatic traditions, stage business and routine experience. Then came triumphs in Lübeck and other German cities in the soprano roles of



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the Wagnerian music drama simultaneously. She devoted much time to the study of Brahms.

While in Berlin, Miss Arkadij came to the notice of Herr Reichwein, the chief director of the Imperial Opera. This gentleman once sent for her and asked her to assume the role of Brünnhilde in "Siegfried." Not believing herself to be sufficiently grounded in the part she refused, whereupon Reichwein assured her she was making a great mistake.

Subsequently came successful engagements in Italy but with the outbreak of the war Miss Arkadij returned to the United States. The "nom du theatre," Arkadij, was

Most instructive talk on Indian folksong.—Herman Devries in Evening American.

A unique recital. . . . The whole explained with unconventional and illuminating comment. . . . Tsianina's voice is gentle and caressing with a captivating simplicity which gives great value to folksongs.—Edward C. Moore in Daily Journal.

## Lila Robeson as a Concert Singer

Lila Robeson, of the Metropolitan Opera Company, is equally at home in concert as in opera and equally delightful in both. This statement has been proven time and again. Prior to the opening of the opera season in New York, Miss Robeson gave two recitals, in Cleveland and Elyria, Ohio, both of which were events of great artistic excellence, and in the wide range of songs used on these occasions, Miss Robeson further demonstrated her fine gift of variety and originality in interpretation. Whether in German, French, Italian or English, Miss Robeson was equally at home in all schools and her delivery of Bizet's "Agnus Dei" in Latin was an accomplishment of rare artistry.

## Belle Godshalk Gives Cadman

## Song Initial Hearing

Belle Godshalk, lyric soprano, began a series of New England appearances on November 13, with a recital in Colonial Hall, Lowell, Mass., under the auspices of the Middlesex Woman's Club of that city. An interesting feature of her program was the rendition for the first time in public of a new song by Charles Wakefield Cadman, "He Who Moves in the Dew," which was received with tremendous applause. Mr. Cadman presented the song to Miss Godshalk, giving her his conception of it and also went over the song with her, as well as another delightful song of his, "Calling to Thee." Other composers represented on this program were Gluck, Ardit, Rimsky-Korsakoff, Delibes, Lalo, Mendelssohn, Brahms, Wein-gartner, Strauss, Alice Barnett and Mrs. Beach, whose



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assumed in honor of a Russian friend, Arkadij Saposchinoff, who was a student at Dresden. The name is pronounced exactly as it is spelled with the exception that the letter j is eliminated.

## CHICAGO TRIUMPH FOR CADMAN-TSIANINA

Indian Folkmusic Specialists Score With the Chicago Critics and Musicians of That City

Charles Wakefield Cadman and Princess Tsianina Redfeather have added one more success to their increasing list of large cities. Their New York debut was fraught with undoubted success and now comes the Lake City with its commendation. They appeared on the Carl Kinsey Artist Course, November 15. Following are just a few extracts from a unanimous and favorable press:

Next to the largest gathering in the series was drawn at Ziegfeld Theatre yesterday. . . . The Princess gave out an impression of knowing her way about and singing intelligently in a tenuous mezzo and tending to unify the general attitude toward the Indian as a decorative factor. Cadman has become a sort of Cecil J. Sharp in his field and is beguiling in his enthusiasm for his subject. His "Thunderbird" suite proved interesting. They gave what may be termed a "good show."—Donaghey in the Tribune.

. . . Not only did he perform this music with admirable effect but the music itself was worthy of his skill. . . . Really more than ordinarily piquant. . . . The Princess proved a great success. . . . Cadman's lecture is greatly to be desired but the girl's singing about the squaw's babies and the lovers that languish to the sound of flutes is the jewel in his setting.—Felix Borowski in the Herald.

Cadman is too well known to require criticism. As a pianist, however, he has been less heralded. Yet Cadman is a delightful performer on this much abused instrument. His touch is crisp without dryness, his pedalling scientific without being academic, his runs clean and firm, his octaves swinging and sure. The Princess has the romantic visage of her race. Her voice has a plaintive note especially in the mezzo voice and is thoroughly agreeable up to E flat. Great success for both Cadman and the Princess.

BELLE GODSHALK,  
Soprano.

"The Year's at the Spring" was sung as a closing number by request. An unusually large and enthusiastic audience recalled Miss Godshalk, repeatedly and she was obliged to give extras.

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**Progress of Leefson-Hille Conservatory  
of Music, Akin to Growth of  
Music in "Quaker City"**

So closely is the Leefson-Hille Conservatory of Music bound to the art life of Philadelphia that a resumé of the advance made by that institution would simply be a review of the musical progress in the city itself; a progress, by the way, that the conservatory in question has without hesitation expended much time and energy to create, foster and bring to a focus. Maurits Leefson, president of the conservatory, has an international reputation as teacher of piano. It was his strong desire to be of assistance to others that caused him to forego the concert stage for the more retiring, though none the less arduous and exact-

ing responsibilities imposed by institutional management and conscientious teaching.

The school is remarkable for its complete, comprehensive and well balanced curriculum; this efficient attainment in itself being a work of art that has taken years to form. The list of studies compiled therein are presented in an undeniably effective manner. The various departments include piano, violin, voice, cello, orchestral instruments and theoretical subjects. Needless to say the pedagogues presiding over the various departments bear international reputations, among them, aside from Mr. Leefson, being Hans Kindler, Ben Stad, Julius Leefson, Antonio Tarello, Robert Schurig, Elsie Stewart Hand, Carl Kihlman, Frederick Maxson and others.

As an evidence of continued progress, Mr. Leefson has added recently a course of public school supervision to the list of studies compassed by the conservatory. This work is under the careful and authoritative supervision of Otto Gedler, supervisor of public school music.

Among Mr. Leefson's pupils are: John Thompson, concert pianist; Mary Hallock, concert pianist (soloist with the Philadelphia Orchestra); Jessie Fullweiler-Spiers, concert pianist; Theodora Ross, concert pianist; Selma Katzenstein, concert pianist; Otto van Gelder, concert pianist; Elsie S. Hand, concert pianist, teacher Leefson-Hille Conservatory of Music (soloist with Philadelphia Orchestra); Claire Ring-Hudnut, concert pianist; Martha Pettit, concert pianist, teacher Leefson-Hille Conservatory of Music; Bessie Davis, concert pianist; Camille W. Zeckwer, director Philadelphia Musical Academy (soloist Philadelphia Orchestra); Herman Kummé, teacher Leefson-Hille Conservatory of Music; William Gussen, director Conservatory of Music, Birmingham, Ala.; Lewis Elmer, general secretary American Guild of Organists, Brooklyn.

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**McLellan Pupil Scores in Shubert Production**

In the fields of concert, opera and that of light opera, the pupils of Eleanor McLellan, the New York vocal teacher, are well and favorably known. Among them is Margaret Romaine, the popular Shubert star, who is being featured in "The Soldier Boy."

**FROM FAR NEW ZEALAND**

**Katherine Goodson on a Rest Tour—Paul Dufault  
Charms the Antipodes—Gonzales Grand  
Opera Company**

Our latest musical visitor has been Katherine Goodson, the eminent English pianist, wife of Arthur Hinton, who is conducting the Royal Academy practical musical examinations here this year. Unfortunately Miss Goodson so far has not been induced to play in this country. She says she is just traveling round for a rest excursion, and does not want to be bothered with recitals for a time. Miss Goodson, however, is to tour the States again next year. Her sweet womanliness and deep culture impressed all who had the pleasure of meeting her here, and she wishes me to remember her fondly to all her American friends through the columns of the *MUSICAL COURIER*.

**Melba's Protégée**

Margaret Jewell, who has a beautiful light soprano voice, has been under Melba's tuition for over a year. She has been singing in New Zealand during the last two months with considerable success. Melba happened to hear Miss Jewell sing at the Conservatoire in Melbourne, and at once offered to teach her.

**Dufault Conquers Australia**

Paul Dufault, tenor, has conquered the whole of Australia. The tour he is just completing has been a record breaker, and there is plenty of lucrative ground left



**WINIFRED CHRISTIE**

RECITAL, AEOLIAN HALL, WEDNESDAY AFTERNOON, DEC. 6, 1916

**Boston Symphony Orchestra, Nov. 13, 1916**

**Beethoven's G Major Concerto**

Miss Christie's piano voice was joy and inspiration for young and unspoiled ears; it was comfort and cordial for ears weary and blase with the din ordinarily described as piano playing. Miss Christie's performance of her Beethoven Concerto disclosed consummate adjustment of all the elements that go to make up real recreation of an art masterpiece. In the delicacy and clarity of its perspective in the chaste restraint yet vision-tinted molding of its rhythmic, melodic and dynamic contours Miss Christie's performance has not been paralleled on the Hartford concert platform in many a day. Her playing is transparently true with the honesty of simple loveliness, unaffected artistry and thorough-going musicianship.—*Hartford Times*.

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November 16.....Quebec, Canada  
November 17.....Montreal, Canada  
November 18.....Burlington, Vt.  
November 20.....Warren, Pa.  
November 21.....Franklin, Pa.  
November 22.....Wheeling, W. Va.  
November 23.....Uniontown, Pa.

November 24 (Matinee) ..Clarksburg, W. Va.  
November 24 (Evening) ..Marietta, Ohio  
November 25.....Huntington, W. Va.  
November 27.....Norfolk, Va.  
November 28.....Raleigh, N. C.  
November 29.....Roanoke, Va.  
November 30.....Greensboro, N. C.  
December 1.....Spartanburg, S. C.  
December 2.....Charlotte, N. C.

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unworked. He is to make his farewell appearance in Australia at the Sydney Town Hall on October 28, after which he will give a few concerts in Wellington and Auckland in New Zealand before leaving for Vancouver by the Niagara on November 28, which will land him in New York by Christmas. At Brisbane he had packed houses. The last night was a veritable triumph. It was the same in Sydney, a nightly ovation. In Melbourne there were heavy rains and floods, but still business was good. On the last night the great Auditorium was packed, and tremendous spontaneous enthusiasm.

**Gonzales on Tour**

At Christmas the Gonzales Grand Opera Company commences a tour of New Zealand at Auckland. This company now has been playing successfully for about three months in Melbourne and Sydney. They sing the better known operas of Verdi, Donizetti, Rossini, also "Butterfly," "Bohème," "Cavalleria," "Pagliacci" and "La Favourita." The bright particular star of the company, which plays at popular prices, is Capelli, the lyric tenor, who has been earning golden opinions in Australia. As we have no Metropolitan Opera House down this way, the coming of the Italians is an event. H. P.

**Anne Arkadij Careful in Songs  
That "Go Into the High"**

Anne Arkadij, the Lieder singer, numbers among her friends one particularly enthusiastic motorist. One day when rehearsing her concert programs she asked this friend to tell her if her enunciation were distinct. "I could understand every word," was the gratifying rejoinder; "just once, when you went into high, was the only time I had to listen closely to get the words." And now the singer is particularly careful over the diction of songs that "go into high."

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## RECITALS PREDOMINATE IN DETROIT'S RECENT EVENTS

De Gogorza-Lachanzka, Mme. Matzenauer and Gabrilowitsch Appear—Notes

Tuesday evening, November 14, the DeVoe-Detroit management presented Emilio de Gogorza, baritone, and Hulda Lachanzka, soprano, at the Arcadia in a joint recital. Mabel Garrison, who was advertised to appear, for some reason could not come, and Mme. Lachanzka was sent in her place. Whatever disappointment the audience may have felt was dissipated by Mme. Lachanzka's fine rendition of the aria "Depuis le jour," which she chose for her first number, and the rest of the evening was a veritable triumph for this promising artist. Her other numbers were a group of songs by Schubert, Tschaiakowsky and Strauss, and "Pleurez, pleurez," from "Le Cid," Massenet.

Mr. Gogorza's numbers were given in the finished style one has learned to expect from this satisfactory artist. Helen M. Winslow was an efficient accompanist for both singers, though owing to the late arrival of Mme. Lachanzka no rehearsal with her had been possible.

### Mme. Matzenauer in Recital

Thursday evening, November 14, the Central Concert Company presented Margarete Matzenauer in a recital at the Arcadia. It was her first appearance in Detroit but she was greeted by a splendid audience, many of whom had heard her at Ann Arbor. It is to be hoped that she may be heard many times for it is rare to hear a voice of such wonderful quality and range with technical difficulties surmounted with an ease little short of astounding. The program of sixteen numbers consisted of four in Italian, four in German, four in French and four in English with encores. Catherine Eymann, accompanist, gave an excellent tonal background at the piano and shared in the honors of the evening.

### Gabrilowitsch Recital

The first of the musical mornings at the Hotel Statler was given Friday morning, November 10, when Ossip Gabrilowitsch, pianist, gave a recital.

### Notes

Harriet Story Macfarlane, mezzo-contralto, gave a program of Carpenter songs illustrated with lantern slides before the Musical Coterie of the Twentieth Century Club, Friday morning, November 4. She also sang most artistically a group of songs at the first morning concert of the Tuesday Musicales.

Hildegard Brandegge, the head of the violin department of the Ganopol School of Musical Art, was the soloist at the concert given in the Arcadia, Sunday afternoon, November 5, by the Detroit Symphony Orchestra. J. M. S.

### Katherine Neal-Simmons' Costume Recitals Delight Oregonians

Katherine Neal-Simmons' costume recitals, given in Portland, Ore., October 25 and in Olympia, Wash., November 3, were the occasion for flattering tributes in the press.

"Mrs. Simmons, soprano, ought to be well satisfied with the fine impression she made as soloist and Indian interpreter. . . . Mrs. Simmons was in fine voice and heartily entered into the spirit of the event," said the Oregonian.

"A novel and indeed entertaining recital taken in its entirety was in every way a treat," appeared in the Oregon Journal.

The Spectator affirmed that it was "A brilliant event" and that "Mrs. Simmons is well known to Oregonians throughout this State, and has a large following of friends who are greatly interested in her work."

"Mrs. Simmons has a wonderful soprano voice," asserted the Portland Evening Telegram, "and her reputation as an interpreter of Indian songs is extensive."

"Her voice is that of a clear, sparkling soprano" (Portland Oregonian). "Mrs. Simmons has a very magnetic personality" (Oregon Journal). "She rendered the Indian songs with the weirdness and feeling that only the members of that race can do" (Morning Olympian); are additional testimonials.

### A Concert Incident

(At the Old First Church, Newark, N. J.)

Alexander Berne, piano teacher, is responsible for the following eruption and promises to take all the blame on his own shoulders.

Along the aisle the darkey doth trip,  
His heavy-soled shoes going clippity-clip;  
The windows he ope'd, ne'er giving a damn  
Whether they'd slide or whether they'd slam.  
And Christine Miller must e'en wait the while,  
As this son of Ham staccatoes the aisle.

Aha! He is through! To his roost he glissandos,  
'Companied by play of his shoes in mad rondos.  
With order restored, the atmosphere still,  
Christine's art, anew, doth us thrill;  
The audience, breathless, held in a hush,  
As they list, enchanted, to the notes of a thrush.

November 13, 1916.

### Francis MacLennan Keeping in "Opera Trim"

Besides studying his roles in preparation for the operatic season, Francis MacLennan, the prominent Wagnerian tenor of the Chicago Opera Association, spends his sum-



FRANCIS MACLENNAN,  
Chicago opera tenor, getting into trim for the opera season.

mer climbing mountains, thus keeping in trim for a most strenuous season.

Mr. MacLennan is again this season duplicating his former success with the Chicago Opera Association. Especially are his performances in the Wagnerian cycle, which General Director Campanini is presenting Sunday afternoons at the Auditorium, winning for him added laurels.

# CHRISTINE MILLER—"America's Favorite"



## ANNUAL NEW YORK RECITAL GIVEN OCTOBER 31

*The Sun*: "Miss Miller is an artist of much taste and of interpretative ability. Her excellent enunciation is one of her most valuable assets."

*The Times*: "Her voice and artistic personality entitle her to a place of importance. The voice is notable for its richness, its evenness and flexibility."

*The Tribune*: "Her interpretation was admirable throughout."

*The Evening Mail*: "Miss Miller is an artist whose work always commands admiration."

*The Globe and Commercial Advertiser*: "Miss Miller is always a singer of taste."

*Staats-Zeitung*: "She masters the secrets of bel canto. In intelligence and musical expression she is an example to others."

*Deutsches Journal*: "Christine Miller, die Meisterin des Lieder-gesangs."

## CHRISTINE MILLER GIVES RECITAL OF AMERICAN SONGS

By Sylvester Rawling, of *The Evening World*, Wednesday, November 1, 1916

Christine Miller presented a program of modern songs that did credit to her taste and to her independence and that gave pleasure to a large audience. Miss Miller's colorful and flexible voice was reinforced by her ability to absorb the heart of a song and to reflect it, and by her own graceful and animated personality. The program bristled with "first time," and small wonder that three songs were "dedicated to Miss Miller."

Of these dedications there was one, "On Inishmaan: Isles of Aran," by H. T. Burleigh. If it did not reach the high level of his dramatic "The Gray Wolf," with which we are familiar, and to which Miss Miller gave fine expression, it was creditable to him. Miss Miller added "Deep River," an interesting plantation melody illustrative of the old times of Mr. Burleigh's race. Another dedication was Walter Kramer's "Dark and Wondrous Night," surprisingly simple and devotional for this young New York apostle of the moderns. The third was James H. Rogers' "Wind and Lyre," which, like Mr. Kramer's song, had to be repeated. The other new songs were John A. Carpenter's "Water Colors" (four Chinese tone poems), Hubert Pataky's "Yearning" (from the Chinese), and Marshall Bartholomew's "A Song in the Night," all interesting. At the beginning there was Robert Kahn's "Consolation" and at the end Frank Bibb's "A Rondel of Spring," an ecstatic little bit recently sung by Mr. Graveure.

Miss Miller sprung upon us an unfamiliar accompanist at the piano, Earl Mitchell, who looked a mere lad but showed remarkable skill. And Miss Miller did not permit the passing to her across the footlights of any flowers. Olive Fremstad has found a disciple.

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## EDGAR STILLMAN KELLEY'S NEW STUDIO

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All this is apropos of the dedication of the new studio

ployed, he is not at liberty at the present time to say. With this great work he is carrying forward two or three of a less profound character which it is possible may be completed before the larger work.

These are some of the fruits of the fellowship in composition. It still leaves Dr. Kelley leisure to lecture on the outside when the demands become too insistent to be stilled and to act as guest conductor with some of the orchestras which perform his compositions.

Mrs. Kelley, who was a pianist in San Francisco before she became the wife of the composer, continues her professional activity, and is a regular member of the faculty of Western College.



EDGAR STILLMAN KELLEY COMPOSITION STUDIO AT WESTERN COLLEGE FOR WOMEN, OXFORD, FORMALLY DEDICATED NOVEMBER 18, AND TURNED OVER TO THE COMPOSER AND HIS WIFE.

home of Edgar Stillman Kelley, composer of the "New England" symphony, the "Aladdin" suite, "Ben Hur," "Macbeth," and other entr'acte music, and one of the most distinguished creative artists before the American people today. Mr. Kelley has just been placed in possession of a home designed to give him quiet and peace with a restful and inspiring environment.

The studio cottage is located at one edge of the campus of Western College for Women, Oxford, Ohio, from which institution Mr. Kelley enjoys a fellowship in composition, said to be the only one of its kind anywhere in America in any institution of learning, either State or endowed. It is singularly appropriate that the man who has probably done more for original work in the higher branches of music than any other American living, should have the recognition of such a fellowship, but a college in the hills of Southwestern Ohio is not exactly the place where one would look for this advance recognition of musical genius.

Mr. Kelley has been in the enjoyment of this fellowship for something more than three years, but it has only just been possible for the college, out of its limited resources, assisted by friends, to provide the special home which their love and his needs alike dictated that he should enjoy. According to the formal invitation which has been received by distinguished musicians throughout the United States, the Stillman Kelley composition studio was erected by the class of 1916 and their friends. The formal dedication was under the auspices of the trustees and faculty of the school.

With a fine sense of fitness of things, a program of chamber music was selected for the dedicatory exercises held Saturday evening, November 18. The Zoellner String Quartet, assisted by Mrs. Edgar Stillman Kelley at the piano, furnished the program, the chief number of which being the composer's piano quintet, op. 20. It will be remembered this work met with instantaneous success when first produced in Berlin.

Contributing to the fund which provided the home and which was started by the graduating class of last year, were the trustees of the school and the Stillman Kelley Publication Society (an organization among whose members are leading musicians and patrons of music throughout the United States, for the purpose of giving to the world in printed form the compositions of distinguished American and other native composers).

When Mr. Kelley was at the height of his career as a successful teacher in Berlin, intimate friends came to him and persuaded him that his higher duty to the art which he serves inadvertently was being neglected. They pointed out to him the possibilities of his original work in some community offering less distraction than the European capitals where he had made his home for years. Almost simultaneously the offer of the composition fellowship at Western College came to him and his judgment coinciding with that of his friends, prompted him to accept it, although it meant the temporary severance of connection with the most brilliant phase of musical life in the world.

The first result of the fellowship which the world was permitted to see is the now famous "New England" symphony, which has been performed with credit and acclaim throughout the United States, and in many of the art centers of Europe.

Several other compositions are in the making. One of which Dr. Kelley speaks only in veiled terms is expected to transcend in importance anything he has yet offered to the world. When it will be completed or how it will be em-

## Regina Hassler-Fox Scores in Minneapolis

Joseph Regneas, the New York vocal teacher, received the following telegram regarding the Minneapolis appearance of Regina Hassler-Fox:

Splendid success in every particular. Beautiful work throughout.

This appearance was as soloist at the Minneapolis Apollo Club's opening concert of the season, and her success there was to be expected for she possesses a remarkably lovely voice. Mr. Regneas, with whom she has been coaching, is enthusiastic about the beautiful quality of this artist's voice, and under his able guidance she has made marked progress in her work.

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### "Qualifications of a Professional Singer"

In the New York Tribune of October 15, there appeared the following article from the pen of Philip Spooner, tenor:

I am often asked by young singers desirous of becoming professionals what is the best and quickest way to attain success. I would advise that, first of all, you examine yourself with the care you would bestow upon any other animal you were thinking of training for a definite purpose, as, for instance, you would a horse you wished to make a racer. If you pass muster you should find some such qualities as the following:

First, a sound body, or one without serious organic defects; second, a voice which has at least one noticeably good characteristic, by which I mean sweetness, special power, unusual brilliancy or peculiarly sympathetic timbre; third, patience and perseverance; fourth, a strong will and plenty of optimism; fifth (and perhaps more important than anything else), such a deep rooted love of singing and such a strong desire to make it your profession that you feel you cannot be content until you have made a big fight, for it nearly always is a struggle.

I am taking it for granted, of course, that no one without a sense of pitch, and what we generally speak of as "a good ear for music," will think for a minute of taking up singing as a profession. I have passed over valuable attributes which I personally feel are quite necessary if one is to become a really great artist—such as imagination, keen intelligence, a warm heart by which I mean a heart of big sympathies.

Now come the "don'ts." Don't sing at all in studios, drawing rooms or even for friends until you have studied long enough to have something really worth offering. Don't attempt songs or arias that are not suited to you, just because the majority of singers use them, or try to. Rarely be satisfied with anything you sing, in spite of what anyone may say in a complimentary way, be he friend or unbiased critic. Don't, as many young singers do, depend upon the natural freshness of a beautiful voice for success. That brings applause and some dollars for a while, but when the first bloom of the voice is worn off what is there left? A few dazzling notes, perhaps, if the voice ever had exceptional natural beauty, and that is all. The beautiful phrasing, the finished enunciation, the light and shade—in fact the real art of singing, which should carry the singer successfully through middle life and make him always worth listening to, is not there. This is the result of not thoroughly mastering the technical difficulties of the art in the beginning.

Don't speak disparagingly of other artists. It is not kind. Don't criticize the work of other singers more severely than you do your own, and be sure always to profit by your criticisms. Don't copy the faults in the great singers, but only their virtues. Don't think that you can sing as well as a Caruso or a Sembrich. You can't do it, and only with years of patient study can you hope to approach such singing. Don't be so pleased and satisfied with yourself that you cannot brook hearing your own work criticised. Don't fail to listen to your voice as though you were listening to that of another. In short, qualify yourself to be a real critic by constant study and by hearing the best music. Then be your own most exacting critic. Indeed, to attain lasting success in the field of music requires a long apprenticeship.

### Poet's Appreciation of Leginska

Poetry in all languages is sent frequently to Ethel Leginska, the pianist; poetry of the vers libre kind, the m. tred kind, and the subway kind, but the obvious sincerity and scholarly taste of the following offering from James Fenimore Cooper, Jr., strikes Miss Leginska as surely worthy of a wider reading:

Cambridge, Mass.

My DEAR MISS LEGINSKA—You are undoubtedly much pestered by letters from unknown admirers of your art. This is just another one. I was very deeply impressed by your concert in Boston this Fall. I should have written you had I not been able to express my appreciation of your wonderful playing in a way which I hoped, entirely impersonally, might please you. I hope you will pardon this most unconventional act on my part. It is only prompted by a feeling that in a way the enclosed "poem" is your property, and I should not be acting quite rightly did I not send it to you. Sincerely yours,  
JAMES FENIMORE COOPER, JR.

### LEGINSKA.

Leginska! Thou hast plunged deep to the haft  
The dagger of thy music in my soul  
And no Lethæan drug will make me whole.

Thou art bewitched—thy wide-set eyes have read  
Beethoven's high and mystic tragedy,  
And Bach's rich scroll hath not been hid from thee.

Thou weav'st thy spell about me—and I know  
Thou swayest with a rhythm that is not thine:  
Thou art afire with ecstasy divine.

Thou art pure disembodied sound—thy hands  
Are quick with light, with gesture undesigned  
Thou strewest unknown treasures to the wind.

Thou art the shivering reed, that in the dun  
And wide morasses where life's waters flow  
Dost tell which way the eternal currents blow!  
—JAMES FENIMORE COOPER, JR.

### Gilderoy Scott Joins Interstate Company

Gilderoy Scott, the English contralto, upon receipt of a telegram from Mrs. Butler, director of the Interstate Opera Company, which opened in Cleveland, Ohio, November 27, left New York November 23 to join the company. Miss Scott was a member of the Moody-Manners Opera Company in England, where she met with much success both in opera and oratorio.

### Christine Langenhan's Engagements

On Thanksgiving Day, Christine Langenhan appears as soloist with an orchestra composed of members of the Philharmonic Orchestra under the direction of Leo Schulze at a gala concert which has been arranged by K. Zaviloff. On December 3, Mme. Langenhan is one of the soloists at the German Press Club concert which is to be held at Arion Hall.

### Russian Symphony Now on Southern Tour

Having spent a week playing to crowded houses in Montreal, Ottawa, Quebec, Toronto, Walton and Burlington, the Russian Symphony Orchestra has left that frozen section of the country, and is now making a tour in Pennsylvania and some of the States south of the Mason and Dixon line. The first stop, after leaving the snow covered streets of Burlington, Vt., was Warren, Pa., where Conductor Altschuler and his sixty musicians were greeted with a sold out house. So well was the orchestra received that at the conclusion of the concert the local manager

made an urgent request that Mr. Altschuler and his men return for another engagement some time during the season.

This was the first time that the orchestra had ever visited Franklin, Pa.; Wheeling, W. Va.; Uniontown, Pa.; Huntington, and other towns in that section of the country. In some of the towns the houses were sold out weeks in advance. The fact that nearly all the programs were made up of entirely Russian music, had a great deal to do in arousing extraordinary interest. In many places Mr. Altschuler received written requests for certain numbers to be played. This he attributes to the fact that in some of the mining towns he found that many of the people were of Russian birth, and were thoroughly familiar with the works of even the latest Russian composers. He found that from their requests that Tchaikowsky was their favorite composer.

To add to the importance of the program, in some places Lada, the well known little American dancer, was an added attraction. She proved a wonderful drawing card.

Lada was also taken up by the society set in all the Southern cities, and in every place she appeared she was the guest of the F. F. V.'s. Many receptions and teas were given in her honor. The other soloists on the tour were Carolyn Cone and Emanuel Wad, pianists. In Toronto, Jacques Thibaud, the famous French violinist, was heard, while in Ottawa, Quebec, Montreal and Burlington, Dora Gibson, the English soprano, was the added attraction.

### Craft Re-engaged by

Cincinnati Symphony Orchestra

On November 3, Marcella Craft appeared with the Cincinnati Symphony Orchestra in Dayton. So great was her success that she was at once re-engaged by them, this time for a regular pair of symphony concerts in Cincinnati on January 10 and 20, 1917.

### To Estelle Gray

At the close of one of the recitals by Estelle Gray and Mischa Lhevinne, recently, a poem was handed the violinist with the explanation attached, that "it was by an unknown author who had listened, thrilled, to the wonderful interpretations on the old Cremona of 'the Violiniste of Inspiration'":

### ESTELLA'S VIOLIN.

(Dedicated to Estella Gray. Author unknown.)

Estella took it from its case,  
A stolid thing of wood;  
She lifted it and near her face  
How well it understood.  
Then while I burned with envious ire,  
She laid her pretty chin,  
All pink with girlhood's first, faint fire,  
Upon her violin.

No wonder that it sudden woke  
To ecstasy of life.  
Such touch from granite might evoke  
Love's rapture and love's strife.  
No wonder that Estella's bow  
Drew from each pulsing string  
Such harmonies, as Heaven must know,  
When choired angels sing.

Oh! I am but a stolid thing,  
With lips that mutely fail,  
My heart's pent melodies to sing  
In passioned plaint or wail.  
But if Estella once should rest  
That little dimpled chin  
Upon my stupid wooden breast,  
I'd shame her violin.

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437 Fifth Avenue, New York**Louis Arthur Russell's "Institutes"**

The Institute of Music Pedagogy, conducted in music centres by Louis Arthur Russell, of Carnegie Hall, New York, are developing into a significant movement in the music world, making for rational ideas and ideals in music study. Mr. Russell is well known as a successful pedagogue with rational and practical theories regarding the teaching of music, and of the phases of professional life.

With an experience of over a third of a century as vocal specialist and pianoforte pedagogue, choral and orchestral conductor, author of many books and composer of a long catalogue of piano, vocal, choral and orchestral works, Mr. Russell has established himself as an authority in music study, especially singing, pianoforte playing and the theory of music.

The Music Study Extension Guild is a development of Mr. Russell's Summer Normal Sessions, and with many centres already established, the plans for this season's institutes, reaching into January, 1917, include ten two-hour sessions extending through two full days (morning, afternoon and evening) in New York City, Newark, Paterson, Elizabeth, Trenton and Philadelphia. Five sessions are devoted to each subject, pianoforte and voice.

The lectures are along the lines of modern pedagogy, including the specialties, hand culture, hand and arm weight, touch varieties, rhythm, co-ordination, mechanical and artistic technique, the rational law in interpretation in piano playing; for the vocalist: body and breath control, initial tone, the three resonances, the phases of English diction, the care of the young voice, the relation of practice to artistic performance, etc.

Mr. Russell will hold two institutes in Elizabeth, N. J., November 22 and 25, and two in Paterson, N. J., December 1 and 2, the former in the Association Hall (Y. M. C. A.), and the latter in Danforth Memorial Library Hall. Membership requirements, fees, etc., may be had at Steger Piano Warerooms, Elizabeth; Miller's Music Shop in Paterson; the local committees, or at the Russell studios, Carnegie Hall, New York.

**Kathleen Hart-Bibb Gives**

Charming Costume Recitals

Another evidence of the popularity which Kathleen Hart-Bibb is achieving was her recent recital at Stillwater, Minn., as it marked her fourth engagement in two consecutive seasons in that city. The affair was a costume



KATHLEEN HART-BIBB,  
In a costume of 1860.

recital, and won her many new admirers. The quaint costume of 1860 was particularly adapted to the winsome beauty of this dainty little singer. The Stillwater Daily Gazette comments in the following enthusiastic manner:

Kathleen Hart-Bibb possesses a soprano voice of dramatic quality and of volume one would scarcely look for in a person so petite. She has temperament and a pleasing personality. Her operatic numbers, consisting of two scenes from Puccini's "La Bohème," served to display perhaps, in a greater degree than any other number, the artist's power and dramatic ability. At all times her enunciation was perfect. Her French and German are a delight. Her coloring and phrasing are faultless. She wore for these numbers the costume of a French grisette. Kathleen Hart-Bibb is an artist in every sense of the world, and Stillwater is particularly fortunate in hearing a singer of so much ability and promise.

**"Mr. Paderewski—1916"**

(H. T. Parker in the Boston Transcript, November 13, 1916.)  
And on Sunday to Symphony Hall came Mr. Paderewski—in nearly every circumstance of the occasion and in nearly every display of his powers, of these his latter days. Once more the hall was filled to the last foot of standing or sitting room on the stage as well as in the auditorium. Once more it was overheated and nearly every breath of outside and freshening air excluded as Mr. Paderewski insisted. He even tossed about resentfully when a listener dared to withdraw from the stagnation of the room and a concert two hours and a half long and so to open a door and—the pianist's bete noire—a draught. Yet Mr. Paderewski must be aware that to hold his hearers in an atmosphere that soon re-

sembles cotton batting more than air is to dull every one of the perceptions and responses by which they appreciate his playing. Again he did not begin till every one was seated—full fifteen minutes beyond the appointed hour—and again he permitted his audience only one interval of thrice well earned relaxation after they had heard Bach's "Chromatic Fantasia and Fugue," Beethoven's "Sonata Appassionata" and Schumann's "Fantasia" in unbroken succession. He is measurably justified in his dislike of intruding latecomers, he is not so well warranted in the exaction that three such pieces, one upon another, lays upon an audience. Again, finally, his program nowhere forsook established classics—familiar Bach, Beethoven, Schumann and Chopin according to his wont. It did not even contain the Handel "Variations of Brahms," originally announced the music of a composer whom Mr. Paderewski seldom essays—doubtless because they would have overlengthened a long concert. Like most men of sixty the pianist prefers to give new voice according to the promptings of his years to the pieces he has long played rather than to enter fresh fields. As long as there is Chopin at the end, and plentiful Chopin, his audiences are content.

The Paderewski of these final days also played these pieces—a pianist now prone on occasion to sentimentalize over his melodies in longdrawn pace and phrases that barely hang together, as he did in the slow and songful passages of the "Sonata Appassionata" and here and there in the "Chromatic Fantasia and Fugue"; a pianist who now and then clouds clarity in his zeal for the expression of his own subjective emotion rather than the plain indication of the composer, as again in Bach's music and at instants in Schumann's "Fantasia" too; a pianist who has not always the security, the suppleness and the brilliant touch of wrist and fingers that were glories of his prime, as in more than one arpeggio, run and octave passage; a pianist who would sometimes make music and instrument bear out of his mighty self more than they can quite sustain of his imperious power and passion, now the more imperious, perhaps, because they have not always attained the goal they sought. So much for the worse side of the account, heaviest yesterday on the over-sentimental and subjective side, lightest on the side of a piano and music overdriven in the quest of puissance.

**Frederick H. Haywood's Pupil,**

J. C. Kinsey, Wins Favor

Jackson C. Kinsey, an artist pupil of Frederick H. Haywood, sang with the Haydn Male Chorus at Utica, N. Y., on Monday evening, November 13, and won many new laurels with his fine voice and clever artistry.

The Utica Daily Press the following morning said:

There was no better singer in the company than Mr. Kinsey, and he sang every selection with a confidence and reserve power that showed the talented artist. He has a strong voice under thorough control.

On the afternoon of Thursday, November 16, Mr. Kinsey appeared again in a program of songs composed by Mary Helen Brown, given at the Haywood studios, West End avenue, New York. The remainder of the program was rendered by Carrie Sager, soprano; Eleanor Youngman, soprano; Emil Asker, tenor, and Mrs. Frederick H. Haywood. Among the guests were many prominent in social and musical affairs, all equally complimentary to the composer for her unusually attractive songs, and to the instructor for his well trained artist pupils.

On Thursday, December 14, another program will be given at the Haywood studios.

**Skovgaard Meets With Much Enthusiasm**

Skovgaard, the Danish violinist, whose American tour last year was such a success, is making a similar tour again this season, meeting everywhere with much enthusiasm. Following are a few Illinois press tributes:

Not in recent years has a company of artists appeared in Streator which could excel the one heard . . . last evening. Axel Skovgaard, heralded as Denmark's greatest violinist, impresses his audience by his towering figure and the mastery control of his wonderful Stradivarius.

He plays as only a virtuoso can. . . . Not once did he resort to the tricks of the charlatan, nor attempt to entertain his audience with his marvelous powers. It was after this group that he was recalled so many times he was forced to respond to an encore. . . . Skovgaard's own number, "Pizzicato Grazioso," was brilliantly played and the closing notes of the Vieuxtemps "Polonaise" proved an artistic climax to the evening of great pleasure.—Daily Independent Times (Streator, Ill.), November 2, 1916.

Mr. Skovgaard played his two groups with the artist's touch and confidence, bringing out, it seemed, all the combinations of technic, harmony and tone possible on a violin, blending these so well that his audience heard only the wonderful music of it all.

Alice McClung Skovgaard is a musician of fine musical sympathies as shown in her very efficient accompaniments. She exhibited great skill and clearness of tone in her piano solo, the difficult Liszt waltz.—Daily Free Press (Streator, Ill.), November 2, 1916.

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## MCCORMACK FURORE IN SAN FRANCISCO

Great Tenor Attracts Clamoring Throngs of Listeners  
—"Pop" Concert—Trio Heard—Auditorium Music

John McCormack achieved as great a success in San Francisco, judged by attendance and applause, as can be possible. The entire seating capacity of the great Exposition Auditorium was sold out in advance of the performance, and the day before the opening of the concert by McCormack it was impossible to buy a ticket for a seat, notwithstanding that, in addition to thousands of permanent seats, a great number of temporarily placed chairs were secured to give the people from a score of cities and towns surrounding San Francisco a chance to hear McCormack's singing. When the auditorium doors were opened this afternoon, some time in advance of the hour set for McCormack to sing, great crowds clamored for standing room only and would have paid large prices for the same rather than to have been shut out by lack of more capacity to accommodate them. A force of seventy-five ushers was employed to seat the great audience, and the doors were opened an hour before the opening hour of the concert to avoid a jam at the entrance doors.

Notwithstanding that McCormack was still troubled with a cold his voice had compelling beauty, and his wonderful enunciation and charm of style, and human sympathy, caused the enthusiasm to increase to the end. When the program, with many encores, had been completed, an audience of thousands refused to move from the seats until the singer gave them, as a parting song, "Drink to Me Only."

### Latest "Pop" Concert

The San Francisco Symphony Orchestra's latest "Pop" concert was conducted splendidly by Hertz. The audience was large and fully appreciative.

### Steindorff Orchestral Program

In Oakland this afternoon Paul Steindorff conducted a "pop" orchestral concert at the Oakland Civic Auditorium, assisted by two local vocalists, Patricia O'Connor Henshaw and Lucy van de Mark. The attendance was good and the performance very pleasing.

### Shavitch-De Grassi-Bem Trio

The Shavitch-De Grassi-Bem Trio of instrumentalists gave a concert at the St. Francis last Tuesday evening. The first performance in America, as announced, was given of Debussy's "En Blanc et Noir," for two pianos. This was played by Tina Lerner and Mr. Shavitch. The other numbers were a Brahms trio, op. 40, and Schumann's trio, op. 63. The audience was distinctively representative of musical San Francisco.

### Exposition Auditorium Music

Walter Anthony writes in the San Francisco Chronicle that it has been settled definitely that concerts, either free or at a very low price, will be given in the Exposition Auditorium. Concerning the details nothing appears to be conclusive to date. The San Francisco supervisors, which control municipal affairs, voted unanimously for six concerts which will be in the nature of a tryout. D. H. W.

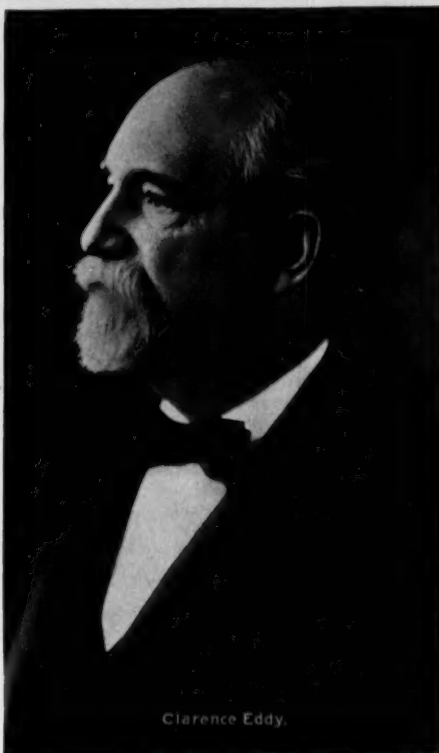
### Huhn and the Laurier Musical Club

On November 20 a goodly portion of the social and musical contingent of Brooklyn gathered at the Chateau du Parc, where, under the auspices of the Laurier Musical Club, there occurred a concert of Bruno Huhn's songs. These were sung by Edith Chapman Gould, soprano; Mabel Ritch, contralto; John Barnes Wells, tenor, and Francis Rogers, baritone. This flourishing and successful club is entering on a period of important progress. The quality of the audience and the enthusiasm which prevailed augur well for the future.

### Clarence Eddy's Transcontinental Tour

Clarence Eddy, dean of American organists, located in San Francisco, Cal., will go on tour during the first months of 1917. This will be good news to many churches and organ builders, for numerous new organs throughout the country will then be heard for the first time, and who is

better for this than Clarence Eddy? Though announced for only a brief time, he has already booked the following dates: January 11, Cherokee, Iowa; January 12, Fort Dodge, Iowa; January 19, Kansas City, Mo.; January 22, Madison, Wis.; January 24, Oregon, Ill.; January 25, De-



CLARENCE EDDY,  
Prominent American organist.

Kalb, Ill.; January 26, Freeport, Ill.; January 31, Ripon, Wis.; February 2, Rockford, Ill.

Some recent press notices of his playing follow:

Mr. Eddy and his wonderful art are well known to Atlantans, as they are from one end of the United States to the other, and throughout Europe as well. The particular characteristics of his

work are his remarkable technic, skillful registration, refined taste and beautiful expression. He is in every sense a master of the great instrument.—Atlanta Constitution.

There is something in the appearance and manner of Clarence Eddy, as he takes his place before the manual, which reminds one irresistibly of Robert Browning, and one expects to hear an inevitable toccata of Galuppi's come peeling from the pipes. Instead there came last night as the prelude for his recital in the First Presbyterian Church one of Johann Sebastian's glorious fugues—a fugue that began with simplicity and modest statement of theme and ended by storming the ramparts of heaven with thunderous clamor.

To speak of Clarence Eddy's technic and interpretative power is as superfluous as to praise a sunset. One takes them for granted, and proceeds to enjoyment.—Oakland (Cal.) Tribune.

### Merle Alcock in the East

Merle Alcock, contralto, recently closed a tour of the Middle West at Cape Girardeau, Mo. Immediately thereafter she returned to New York and began her Eastern engagements on November 14 at Providence, R. I.

MME. Helena Theodorini  
(Baroness d'Harmezek),  
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**Roderick White's Recital**

Roderick White, violinist, whose New York debut last season won for him many admirers, gave another recital at Aeolian Hall on Thursday evening, November 23. Again he demonstrated his right to be classed among the violinists of authority by his playing of an interesting program with convincing art. His technical resources seem to be unlimited; he possesses a large and carrying tone and impeccable intonation stamps the musician.

His program consisted of "Sarabande et Double" (Bach-Schumann), aria, first time (Handel-White), gigue (Bach-Schumann), concerto in D major (Paganini-Wilhelmj), melodie (Tchaikowsky), "Les Farfadets" (Pente), "Ave" (Gluck-Manen), "Valse Caprice" (Zsolt), "Romance" (Rachmaninoff), "Caucasian Dance," first time (Rubinstein-White), "Saltarella," first time (Wieniawski-White).

Aria, Handel-White; "Caucasian Dance," Rubinstein-White, and "Saltarella," Wieniawski-White (transcriptions by the concert giver), won instantaneous recognition. These transcriptions are well developed, appealing and effective.

Mr. White received much applause throughout the evening, arousing special enthusiasm with his brilliant rendition of the Paganini-Wilhelmj concerto in D major. Walter Golde at the piano gave valuable support.

**DUAL ART**

There is art in this picture, which represents a photograph that has caused much talk on account of its plasticity of prose and the beauty of its subject. The lady is



EDNA DARCH.

Edna Darch, the soprano, and her particular art is that of singing the masterpieces of song, concert and operatic, in various languages, and if necessary accompanying herself at the piano. It is a form of entertainment which has met with striking success wherever Miss Darch has been heard. She is under the management of Antonia Sawyer and will make her Eastern appearances very shortly.

**"The God Who Made Himself"**

The fourth chapter of George Edwards' fascinating fairy story for grown-ups, "The God Who Made Himself," has just reached this reviewer's desk. This chapter tells "How He Clothed Himself." He, the god, is Music, and Mr. Edwards talks of him (or it) as if it (or he) were a real personage, until one almost forgets that the hero of this tale is not an actual living, breathing, flesh-and-blood human.

This chapter begins by telling us that the god, like other children, loved every vivid color, but adds that the colors were not such as one could see, but only hear. How the god, music, then clothed himself with colored raiment is then vividly described; the tone-color of the conch-shell, of bells, of strings strung on hollow gourds, of whistles made from the branches of trees or of reeds, of drums.

Then is told of the union of music and poetry and of how the harp was used, "which should not be obtrusive enough to cover up his words when he should talk."

At the end of this chapter as of the other chapters there are singularly illuminative notes. Especially interesting in the notes of this chapter are the remarks relating to the minstrels, minnesingers, troubadours, etc.

The recitations with musical accompaniment are so strong in construction, design and conception that it is evident that the composer is inspired by a very potent feeling which impels him to brilliant and incisive musical utterance. This is particularly true of "The Hunter," a recitation with orchestral accompaniment, which is to be given this season by the Los Angeles Symphony Orchestra.

**Echoes of Torpadie-Kindler Recital**

That the recent joint-recital of Greta Torpadie, soprano, and Hans Kindler, cellist, at the Comedy Theatre, New York City, was a well merited success, is proved by the following criticisms of November 16, 1916.

Miss Torpadie is a highly intelligent artist whose admirable instincts are paired with admirable training. When she reached her second group, composed of Scandinavian songs, admiration had to be equally divided between her performance and the delightful quality of her voice.

More perfect diction than she disclosed in these beautiful songs is not offered by any singer of art songs now before the public. She made as much melody with the words, albeit they were those of a tongue understood by few of her listeners, as with the music, and her enunciation of the other languages which she employed was equally good.—Tribune.

Miss Torpadie, who began with old airs by Handel and Paradies, did nothing more charming or more characteristic than the group of Scandinavian songs which she sang in their original tongues.—Times.

In a group of five Scandinavian songs the singer, being, so to speak, upon her native heath, sang with exquisite sympathy, with a unique charm of voice and with inimitable taste in the expression of pathos and grace of sentiments. One of these songs had to be repeated, and following the group an encore was demanded.—The Sun.

Miss Torpadie put real zest into Scandinavian airs of unspeakable names.—Evening Sun.

Her art is as gracious as her personality is graceful, and in the intimacy of the little theatre she was irresistible. Especially "feting" was her singing of a group of Scandinavian songs.—Evening World.

**Soder-Hueck Studio Notes**

Clara Osterland, contralto, and possessor of a beautiful voice, with years of recognition as a very capable church, concert and oratorio singer (she filled one of the highest paid church positions in Brooklyn for a number of years), sang at the Golden Jubilee concert, given by the Tyrian Temple Lodge at Tyrian Temple, Brooklyn, October 31. Miss Osterland sang the "Spirit Flower" by Campbell-Tipton, also "Cupid's Wings" by Hammond, and "Down in the Forest" by Ronald, displaying a voice of great beauty and tonal coloring, the warmth of her interpretation bringing tears to the eyes of her audience, and she had to respond with an encore to satisfy her hearers. She also was very effective in the duets with Mr. Osterland, baritone, giving Kaun's "Nacht" and "Oh! That We Two Were Maying," by Nevin.

Miss Osterland, like so many professional singers, coaches her program and Lieder at the famous Soder-Hueck studios, Metropolitan Opera House, New York. Mme. Soder-Hueck, a noted contralto herself and former prima donna of the Vienna Opera, is uncommonly successful in training and coaching the alto voice to utmost beauty and perfection.

**Frozen Music**

Reikiavik, Iceland, November 9.—The first direct shipment of musical instruments ever made to this country arrived last week on the steamer Susan B. Anthony from New York. They were sent to Fursell Jansen, owner of the local department store, by a prominent Chicago house.

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### Critics Hail Lydia Lindgren as a Second Christine Nilsson

Lydia Lindgren, the Swedish singer, made her initial appearance at Worcester, Mass., early in November, when she sang at a concert given under the auspices of the Swedish National Federation in memory of Gustavus Adolphus II. According to the "Svea" of that city, Miss Lindgren was "greeted with loud applause, winning the public from the very first moment by her gracious and unaffected personality." Her first number was an aria from Gounod's "Sapho," and in the opinion of this same paper, "her first number proved her to be the really great singer which many of the foremost music critics of the country have declared her to be. She commands some brilliant high notes, but above all, hers is a rare depth and a warm and beautifully dark timbre in the lower registers."

Upon her second appearance, Miss Lindgren sang a group of Swedish folksongs, dressed in the costume of her native land. Among her numbers was "When I Was Seventeen," and from the same authority it is learned that "among the audience were two men who had heard Christine Nilsson sing this song. Both, however, gave Miss Lindgren unreserved acknowledgment for having sung this song as not even Christine Nilsson sang it."

Her final number was the "Ave Maria" by C. F. Hansen, a resident of Worcester. This work was accorded as cordial a reception as those which preceded.

Of her work in general, the "Svea" remarks, "Miss Lindgren's temperament evidently does not allow her to sing a single note without at the same time living it in reality, and certain it is, one seldom finds a singer who sings with her whole soul in the same degree as Miss Lindgren. Her mimic is wonderful and no less than the musical delivery gives proof of the conscientiousness with which this singer studies her repertoire."

### "Puccini and His Operas" Discussed at National Opera Club

A meeting of the National Opera Club of America was held at the Waldorf-Astoria, New York, November 23, at which Romualda Sapiro made the topic of his interesting chat, "Puccini and His Operas." A number of talented young artists, including Anna Bosetti, Giuseppe Lombardo, Selma Siegel and Henry Rowley, rendered special selections from the various operas. The members' appreciation to Mr. Sapiro was warmly demonstrated.

At the conclusion of the meeting the president, Katherine Evans von Klenner, informed the club that she had a surprise for them. She had arranged to have Sybil Vane, of Covent Garden, sing for them, accompanied by Clara Novello Davies, the well known voice teacher of London and more recently New York. Miss Vane's interpretation of "Chère Nuit" and "Ah fors e lui" stirred the audience to such an extent that she was invited to sing again on Wednesday night at the performance of "Madame Butterfly."

### New York College of Music Faculty Concert

One of the frequent and highly interesting concerts given by members of the faculty of the New York College of Music, Hein and Fraemcke, directors, took the form of a chamber music evening, November 23. The program opened with Alex Glazounow's first work, his string quartet, played by Alois Trnka, Theo. John, Joseph J. Kovarik and William Ebann. This highly original and interesting work was heard with close attention.

Helen Reusch, soprano, sang songs by modern composers with fulness and finish of voice, receiving strong applause. Mozart's concerto was played by Alois Trnka, violinist, in such fashion as to lend additional dignity to the program.

By request Sinding's celebrated quintet in E minor was performed by the first named string players, in conjunction with August Fraemcke, pianist. This highly important, one might say symphonic work, went with entire unity and was especially effective in its rushing finale.

Despite the rainy night the hall was filled. The next chamber music evening occurs January 26, 1917.

### Sybil Vane Sings Twice in One Day

On Thursday afternoon, November 23, accompanied by her only teacher, Clara Novello Davies, Sybil Vane sang before the members of the National Opera Club, New York. Her numbers were: "Chère Nuit" and "Ah fors e lui." Miss Vane was in good voice and met with the usual success. In the evening she was one of the principal artists to appear at the benefit concert given by Le Salon at the Ritz-Carlton. The little singer made her New York appearance last season at Aeolian Hall and was unanimously praised by the critics. Within a short time she expects to give three recitals in New York.

### Rotarians to Give San Antonio Big Christmas Celebration

Under the caption "Rotarians Get Co-Operation of Musicians; All Will Aid in Making Big Christmas Celebration a Success," etc., the San Antonio (Texas) Light, of November 12, devotes much space to what it calls "the greatest event of the kind the South has ever seen, the big celebration under the auspices of the Rotary Club. This is to be held in and about Travis Park on the evening of December 22, and present indications are that not less than 1,200 musicians and singers will appear."

The celebration is divided into four features, three of which are musical. There will be a concert by bands from Fort Sam Houston and Camp Wilson. A chorus of 500 guardsmen from the regiments at Camp Wilson, accompanied by their own bands, will sing. Handel's "Messiah" will be given. A general invitation is extended to every singer in San Antonio to participate. Already it is prac-

tically certain that no less than 500 men and women will take part. This chorus will be called the San Antonio Municipal Chorus.

"With the cooperation between musicians, with all musical activities in San Antonio represented among the singers of the new Municipal Chorus, and with the funds to pay for so great a celebration already secured, there can be no doubt that the observance will be a great success." This same paper goes on to say, and continues:

"Rotarian H. W. B. Barnes, who will direct the oratorio as well as the soldiers' choruses, plans to give practically all his time from now until the celebration to this work for the club. He has been working on orchestrations and certain special arrangements for the male choruses that the guardsmen will sing, and will begin at once the general rehearsals."

### Emma Roberts a Notable Addition to Concert Field

"Singers may come and singers may go," but Emma Roberts, the American contralto, who made her first New York appearance at Aeolian Hall, New York, on Thursday afternoon, November 23, has come to stay. Assisted at the piano by Richard Epstein, the well known pianist, Miss Roberts sang some interesting Italian, German, English folksongs and American songs, including the popular Burleigh "Deep River." In the first group, "Danza Danza" (Durante) was sung charmingly, and although "About the Sweet Bag of a Bee," one of the English folksongs, had little musical beauty, Miss Roberts had the gift of making much of the song through intelligent interpretation. In the two German groups, the singer excelled; her "Die Mainacht" (Brahms) and "Lied des Harfenmädchens" (Haile) were beautiful. She introduced several songs by Schubert, Schumann, Wolf and Strauss which have not been sung frequently.

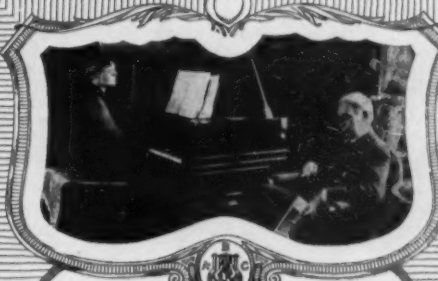
Miss Roberts is a notable addition to the concert field. Her voice, a genuine contralto, is of a lovely rich quality, used with intelligence and art. Her success on Thursday was due largely to her splendid breath control, of which she is the master, and her gripping personality. Besides all this, she is most agreeable to look upon, and possesses that something which captivates her hearers instantly.

### Le Salon Concert Successful Event

A New York concert for the benefit of the French and Belgian Adolescents, arranged by the Countess of Castelvecchio, president of Le Salon, was given in the grand ballroom of the Ritz Carlton Hotel (which was donated), on Thursday evening, November 23. Several other concerts are to follow very shortly. The proceeds will be distributed by the Princess Napoleon, under whose patronage and that of Governor and Mrs. Whitman, Mayor and Mrs. Mitchel, the affair was given. Those who generously gave their services were: Mme. Quintero, pianist to the Court of Spain; Mlle. de Bassini, coloratura soprano; Astrid Yden, harpist; G. d'Agaroff, baritone; Mlle. Collette, violinist; Ruth Helen Davies, deuse; Miss E. Symon, May Morrissey, the "wee dancer"; Lubowska, the celebrated Russian dancer, and Grace Lucile Cowie, pupil of Florence Fleming Noyes. Sybil Vane, the "pocket prima donna," appeared instead of Lydia Locke, who was ill. She was accorded a hearty reception, as were the other artists.

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## SAN CARLO OPERA GIVES "LOHENGRIN"

Kansas City Hears Its First Wagner Opera in Many Years—Gallo Organization Registers Huge Artistic Success

Kansas City, Mo., November 16, 1916.

Under the local management of the Fritschy Concert Direction, the San Carlo Opera Company finished last night another season here of exceptionally good operatic performances. Fortune Gallo is demonstrating more vividly in each year's visit here that his ambition is to have the very best grand opera possible and that each year's success is only a height to be outdone the succeeding season. The engagement took place in the Garden Theatre. The real lovers of opera rejoiced in seeing and hearing grand opera so well presented, and at popular prices. The fine balance of all the essentials of good opera (orchestra, scenery, mechanical effects, singers, chorus and soloists) is most praiseworthy. "Rigoletto," opened the engagement and gave opportunity to Angelo Antola as the Jester. The part has rarely been sung or acted better here. "Lohengrin" was welcome, being the first Wagnerian opera in years to reach us. The success of it was due largely to conductor Carlo Peroni. "Traviata" gave delight too. "Cavalleria" and "Pagliacci" reached the highest excellence and spontaneity. The enthusiasm and delight of the audience were apparent throughout the evening, reaching the street afterward.

One feels a great gratitude to Fortune Gallo for his persistent courage in fulfilling his high ideals in operatic ensemble. He is giving an opportunity all the cities of America need so much, the opportunity to see and hear the opera as an artistic whole, and is doing so with singers who sing remarkably well, in many instances much better than so called "stars" have done here.

### Music League Artists Busy

Artists of the Music League of America gave their first concert this season at Morristown, N. J., Friday, November 3, under the auspices of the Friday Evening Club. The program was one of unusual charm and the concert a success in every way.

Salvatore de Stefano, harpist, especially pleased his audience and had to respond to many encores.

The new organization, Maruchess-Schwarz Ensemble, assisted by the cellist, Sara Gurowitsch, made a deep impression.

Donna Easley, soprano, graciously sang a number of encores.

### Chicago Gives Arthur Middleton

Unstinted Praise

Both in his Chicago performance of the baritone role of "Elijah" and in his song recital which followed there at one day's interval, Arthur Middleton covered himself with glory. The critics of oratorio vied with the concert critics in their unstinted praise. Arthur Bissell in the Chicago Examiner, said: "Just what windy fate allowed Mr. Middleton to escape from Chicago's artistic coterie is not known; nor why the authorities that control the destinies of the Chicago Opera Association permitted our operatic rival, Gatti-Casazza, to steal such a glorious voice from our midst; for he is undoubtedly one of our finest bass-baritones." Not to be outdone in knightly courtesy to

the native star, James Whittaker, in the Chicago Examiner, stated: "I suggest splendid Mr. Middleton as the reviver of the revivalists," in commenting upon the fire and spirit with which he imbued the classic "Elijah."

From among the expressions of praise which followed Mr. Middleton's appearance in the oratorio and in song recital, these excerpts are quoted:

Admirable art . . . easy command of the art of vocalizing. . . .—Daily Tribune, November 7.

Keen intelligence and coloring temperament . . . put to engaging and artistic use.—Daily Tribune, November 9.

Master of vocalization and interpretation. . . .—Examiner, November 9.

An interpretation in which beauty brooded in rapturous delight. . . . It is a vocalism to be cherished and admired. . . .—Felix Borowski in the Herald, November 7.

From his lowest note to the top of the baritone range every tone is of the same superb, rounded, controlled, brilliant quality.—Edward C. Moore in the Daily Journal, November 9.

Unquestionably the best solo singing I have ever heard in an oratorio performance. . . .—Edward C. Moore in the Daily Journal, November 7.

His voice has never been so solid in its firmness and fullness, so mellow and golden in timbre, nor so rich in resonance. Perfect diction and phrasing are his, too, and he brings to oratorio the divine spark of life. . . .—Herman Devries in the Evening American, November 7.

The basso voice was under complete control, and it was put to every use that song requires of the bass.—Stanley K. Faye in the Daily News, November 9.

Mr. Middleton delivered "Is Not His Word Like a Fire?" with a force of conviction and an authority that stirred his audience to a hearty demonstration.—Karlton Hackett in the Evening Post, November 7.

(Translation.) For a long time he has been considered to be the greatest interpreter of the role of "Elijah," and by his performance of yesterday the truth of this claim was reiterated.—W. K. Knupper in the Illinois Staats-Zeitung, November 7.

### Pupil of Laura E. Morrill Scores in Boston

"The Promising Miss Frank's Pleasant Concert" is the way the Boston Transcript designates the appearance in recital of Ethel Frank, pupil of Laura E. Morrill. The Transcript devotes half a column in praise of this singer's art, a portion of this criticism being herewith reproduced:

A very large audience of friends and less personal appreciators, prolonged applause and abundant flowers greeted Miss Frank. . . . Her voice, resplendent with the fresh, buoyant charm of youth, is a delight in itself. . . . But most important of all is her way of devoting herself wholeheartedly and naturally to the true spirit of every song; of subconsciously letting its emotions and mood carry her into her part of interpreter; of being keenly alive to the meaning of every subject and every phrase, instead of correctly delivering an array of more or less vocalistic syllables. . . . Her utter freedom from "staginess," her intelligent and refined sensibility to the emotional shading of all that she sings, and her natural and spontaneous response to it—these things bring her especial and personal charm into the intimacy of the recital hall and bring a new and living comprehension to the songs of genius. . . . She brings out the euphonies not only of her own language, but of German, Italian and French.—Boston Transcript.

Miss Frank's singing has distinction on the technical side for its phrasing and shading and on the interpretative side for a certain touch of the exquisite and ethereal. Such ductile management of words and melody as she achieves indicates study under good masters and promises power. . . .—Christian Science Monitor.

### Brockway at Musicians Club

"Kentucky Songs," in three groups, and two pieces for piano, by Howard Brockway, made up the "Composers' Night" at the Musicians Club, New York, November 21, Loraine Wyman singing the songs, and the composer play-

ing his own works. Much interest was manifested by the goodly audience present, which liked the serious piano music, "At Twilight," and "Idyl of Murmuring Water," greatly, to judge by the applause. There was large variety in the songs, ranging from the pathetic to the humorous, all of them unique in their way, and Miss Wyman, who bears an honored name (her mother was Julie Wyman), won honors for her naturalness of voice and its skilful handling.

### Florence Larrabee's Appearances

Florence Larrabee, the young American pianist, has appeared with much success at concerts given with William Wade Hinshaw, baritone, Opera Company, and Jeanne Woolford, contralto, on October 30, in Baltimore, Md., on November 1, at Petersburg, Va., and on November 3, in Lockport, N. Y. She was enthusiastically applauded by the audiences, who greatly enjoyed her playing.

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